1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9



is planted in September, when the first rains come, and manioc shortly after. There is little cultivation beyond weeding. The basic crop is manioc, both the sweet and bitter varieties being cultivated, with maize next in importance. Four varieties each of sweet and bitter manioc and 10 varieties of maize are cultivated. Other crops are: Five varieties of potatoes, two varieties of cara, four varieties of watermelon, three varieties of squash, four varieties of beans, and ten varieties of bananas, as well as peanuts, urucú, tobacco, cotton, calabashes, sugarcane, yams, peppers, pineapples, and papayas. Men do all the work with a little assistance in harvesting and weeding from older women. The *Javahé* are more industrious farmers than the other *Carajá*, cultivating extensive plantations.

**Collecting.**—A large number of vegetable products are gathered for use as food, medicine, and raw material for manufacture, but only a few are of great importance. The babassu and the buritĭ palms, used for food and textile materials, are among the most valuable. The taquara reed is sought after for arrows. Turtle eggs are a significant item of food during the dry season. Honey is indispensable for feasting.

**Hunting.**—Although the *Carajá* are passionate hunters, very few of the animals available in the region are eaten. Only the peccary is really sought and constitutes a sizable item in the larder. The other animals that are eaten—the cutia, coati, woodsdeer, monkey, iguana, and a few birds, such as the mutum, jao, and jacu—are killed when encountered but are not eaten by everyone. Peccaries are hunted in a communal drive, the most favorable time being shortly after the beginning of the rainy season when large droves are trapped on islands.

The chief purpose of hunting is to get feathers, and the most desirable birds are the various parrots, herons, the male stork, and the flamingo. The nesting of valuable birds is carefully watched, and the young are stolen and tamed. Feathers stored in small baskets almost constitute a currency, because they are readily negotiable at all times and maintain a stable value.

The principal weapons are the bow and club. The bow, made of a variety of woods but with a preference for juari when available, is round in cross section and about 6 feet (2 m.) long. The arrow is preferably of taquara reed and variously tipped with wood, animal bone, or fish bone. Clubs are beautifully fashioned of heavy hardwood, decorated with delicate carving, and are swung and thrown with equal skill. The lance is now used only for ceremonial purposes.

**Fishing.**—Fish is the most important food supply. Trapping and drugging fish with timbo is a communal affair; individuals fish with the bow and arrow. There is occasional night fishing, with spearing by torchlight. The pirarucu is killed by harpoon. The hook and line is little used, and apparently was borrowed recently from the Neo-Brazilians.

**Food preparation.**—Manioc is peeled, grated, squeezed out by hand, and cooked into a soup. When the soup cools, it is masticated for a few

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9



Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. Men tie the prepuce with a firmly wound string and wear a string belt.

Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. Bird down is glued on the shoulders, arms, and legs. Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

### TRANSPORTATION

The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

### MANUFACTURES

**Bark cloth.**—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

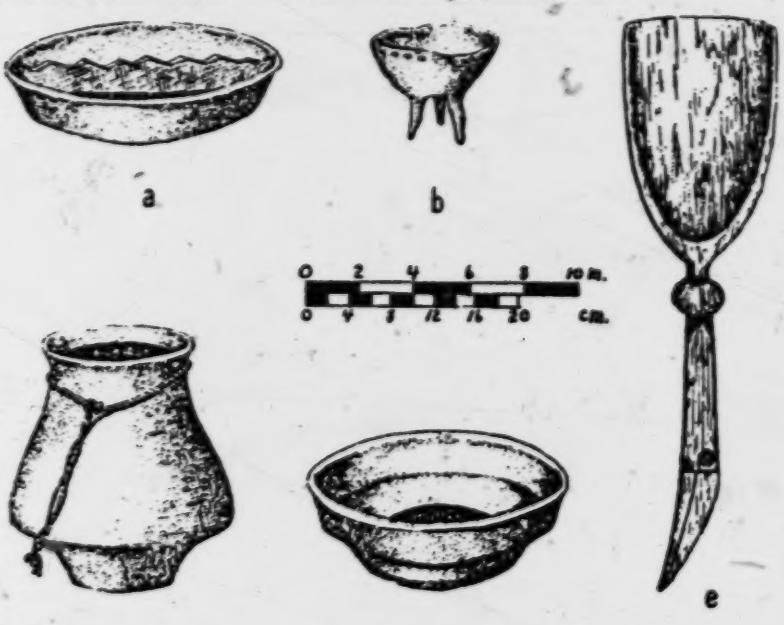


FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

/10 cont./

d) Wax Figures

(Plates IV-VI)

*532 [232] [524] Boys and youths very much like to make wax figures for fun. Wax pigs in particular could be encountered in the hands of small boys almost everywhere. I found an occasional one of another [123] shape here and there in the baskets; all the others were made spontaneously before my eyes when the Indians had seen my interest in such figures, and indeed of their own free judgment, not at my request. Thus these figures show the activity of instantaneous free creation by these Indians. There were skillful and un- [463] skillful modelers among them; one boy and one youth in particular distinguished themselves by lively reproductions.

The wax figures represent human beings and animals. [184] They all stem from the northern horde of the Karajá; I found none among the southern horde. The three best representations of human figures come from the Šavajé.

/11/ The human forms show many correspondences with the stylized forms of the clay dolls; only five of them stand out due to their true-to-life representation.

*532 126 I obtained five specimens of male figures from the Karajá, one of which (Fig. 63 /see p. 50 /) represents a Šavajé youth. Of the nine female examples six come from the Karajá and three from the Šavajé. Three examples from the Karajá represented Karajá women (Figs. 60, 61 /see p.50 /); the three others, which, as an exception, were made by a woman, represented Tapirapé women (Fig. 62 /see p50 /). These two groups remind one much more strongly of the clay figures, whereas the three figures from the Šavajé (Figs. 65 and 66 /see p. 50 /) represent the most accomplished forms.

*532 The primitively made human-figures look like clay figures covered with wax.

Fig. 57 /see p. 50 / has legs of type 1 of the clay dolls and arms attached at the sides. Head and hair form a triangle pointed toward the top.

/11 cont./

*532 on the nose slightly in relief. The tattooing is cut in as a small circle. The apron is reproduced in bast. The necklaces on two are made of bast, on the third of cotton. All three wear cuffs of cotton thread, which is wound around the arm between two raised rolls of wax. Likewise, all three wear ear rods. The shapes are thus reproduced fairly proportionately. The fashioning of the chin, the arms and legs, hands and feet is particularly good. Gentle reminders of the schematic representation of the clay figures are found in the formation of the fat buttocks and the stomach plate.

Other human figures are a rider and a gourd figure.

The rider (Fig. 67 /see p. 51 /) is represented very true to life. On the horse the head and tail /12/ are depicted, the legs supplied by long sticks. The rider has long cylindrical arms and legs; hands and feet are lacking; the head is offset. The lower body and legs are wrapped with raw cotton as trousers. At his belt he carries a sword and revolver, in both arms the gun ready to fire, all fashioned in wax.

The gourd figure (Fig. 68 /see p. 51 /), which represents a youth, is formed in most peculiar fashion. The torso consists [824] of a small round gourd, on the top of which a well-fashioned wax head is placed. On the head are attached a topknot, a braid wound with red thread, ear rosettes, and necklaces of cotton thread. /Figs. 69 and 70 appear here./ 2/1

*532 I would like to add here the reproduction of masked dancers.
535 Masked dances resting on an animistic foundation take place [132] among the Karajá particularly in the rainy season (from October to April). Dance masks are used for this, and for the most part they represent animals. These masks are either plaited out of [245] palm leaves and conceal the whole form of the dancer, or they [224] consist of a cane cylinder with a brightly colored mosaic of [233] feathers stuck on, which is put on the head. The face is concealed by a covering attached to the lower edge of the cylinder; a leaf covering is tied around the shoulders and hips, so that of the dancer only the feet and the hands with the dance rattle are

2/1 [see p. 21 -- Analyst]

/10 cont./

302 The bristly or wavy black hair of both sexes is cut off straight above the eyebrows and hangs down in back over the neck. Dandies [301] wear a part about three centimeters wide up to the crown /Fig. 1 appears here/, let the short crown-hair stick up like a brush, and with cotton strings tie the part hanging down in back into a braid, at the roots of which the men sometimes tie a decoration of blue arara or black mutum /curassow/ feathers (ušiktamaru).

301 In the pierced ear-lobes both sexes wear sticks of cane 15-20 [304] centimeters long for everyday.

The plug in the lower lip (anʒõõ) is used only by the men. It [814] consists of the light, flaky wood of the piuva tree and is either cut obliquely with a short point or runs out into a long, thin lamina hanging down on the chest (Fig. 2, b /see p. 18/).

Boys primarily wear, instead of this, small T-shaped pieces of shell (idžã) (Fig. 2, d /see p. 18/).

The most precious lip ornament, which is worn only on festive occasions, but otherwise is kept carefully wrapped in cotton, is a long, heavy, stone plug (manuterẽ) of hyaline or rose-colored quartz, the T-shaped end of which is stuck through the lower lip while the conical button hangs down (Fig. 2, a /see p. 18/). Of the four specimens in the collection the largest is 17.5 centimeters long.

301 /11/ These lip stones, of which only a few have reached 439 European collections, are not made by the Karaya themselves, but are bartered from the Tapirapé, the Tupi people on the like- [135] named left tributary of the Araguaia. The mountain chains of the left riverbank, such as the Serra dos Cayapos, are rich in this material. A Kayapo stone plug acquired in S. Maria is shorter and runs out to a tapered, blunt end (Fig. 2, c /see p. 18/).

304 Tattooing is limited to the tribal badge which both sexes 619 wear on their cheeks: a blue ring 10-15 millimeters in diameter (auʒamanurẽ) just under the lower edge of the orbit.

515 On the whole the Karaya are distinguished by scrupulous care of the body. They bathe several times a day. Their hair is 302 always carefully combed. All the hair on the face and body is [412] plucked out. Shears are now commonly used for hair cutting, [231] whereas formerly piranha teeth were used for this.

/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part of the floor is covered with buriti mats which also serve as an [513] underlayer for sleeping. A smooth wooden cylinder pushed under-353 neath represents the pillow. The various storage baskets, the [415] containers for ornamental feathers, the finished feather orna-[23] ments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows are stuck in the rafters. [342] Lances and clubs stand in the corner, always at hand. Some sledge-like 352 stools, as well as pots and 415 gourd /cuia/ bowls of varying sizes complete the household equipment.

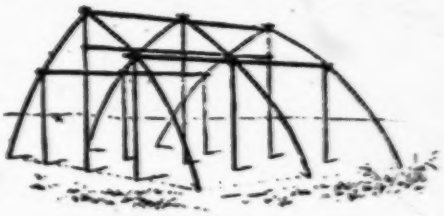

Fig. 3. Hut construction.

346 At some distance from the village is found the somewhat dif-[532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas [184] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Sambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/15 cont./

241 Cara tubers /Dioscorea/ are grown in large quantity, excellent quality, and in various species. Most commonly one sees the huge egg-shaped pé d'anta (Cara brasiliensis) with a white cut-surface, as well as a smaller one with an almost violet cut-surface.

[222] The wild food plants and fruits which the river forests and camp-woods supply constitute a desirable change. These are primarily palm fruits, such as the nuts of the uaguassú, the pineapple-like fruits of the buriti (Mauritia vinifera), and various small species of coconut; furthermore, the wild acaju tree, the jaboticaba, the pitanga /Surinam cherry/ the oily piquia (Caryocar brasiliense), various Bromeliaceae, and, finally, the finest fruit of the campos, the mangaba (Hancornia speciosa). One sees the latter, however, much more rarely than in the Xingu villages. The tree does not seem to be planted as it is there.

[239] It is noteworthy that the orange, which flourishes extremely well here, is not cultivated, although the Indians esteem it most highly. Only rarely do they undertake week-long journeys to the Brazilian settlements to trade for these fruits. A principal goal of such excursions is the site of the old, now abandoned mission and military post Chambioas, just above the rapids of S. Miguel, where rather large stands of this noble tree have maintained themselves. Cacao, too, was formerly obtained from there.

Still to be mentioned is the honey of the countless species of wild bees, the collecting of which presents no difficulties since the animals are entirely stingless. The black wax, which [237] is stored in large, round, inch-thick disks, is used in Indian industry as a glue.

249 The only luxury item of the Karaya is tobacco (koti). It is a Nicotiniana, but not N. tabacum, of a mild quality. The dried leaves are stored (see p. 40) in large rectangular packages plaited out of palm-leaf strips and are pulverized between the hands for use. /16/ The fruit capsule of the jequitiba tree (Hymenaea sp.), filed smooth on the outside, serves as a pipe

276 824

/16 cont./

252 cakes (beijus, ibrã̃ʒeko), likewise roasted in pots, are made from the freshly treated roots.

273 In combination with maize, manioc flour is also used to make their most popular beverage, uiesõ. Pounded maize is poured into the boiling manioc and stirred well. /17/ When it is sufficiently soft, the mixture is allowed to cool. Then the settlings are chewed by the women in true Indian fashion, whereby the whole thing turns sour and ferments after standing for several days. A sourish beverage something like water gruel is produced, to which honey or sugar-cane juice is sometimes added. The effect is slightly intoxicating.

415 The kitchen utensils are simple, but nevertheless somewhat
417 more complete than, say, among the Xingu tribes. Besides earthen
[239] pots and gourd containers, as well as mussel shells of the Anodonta and Hyria avicularis serving as spoons, there are already real spoons made of wood or clay (cf. Fig. 5 /see p. 38 / and Fig. 14 /see p. 51 /).

264 Etiquette demands that everyone eat by himself, turned away from the others. Anyone who transgresses must endure the ridicule of the others.

## Tools and Implements. Industry and Skill.

199 The industrial activity of the Karaya no longer presents a wholly unclouded picture inasmuch as the original tools have been supplanted more and more by imported ones.

412 No details are known about the form and material of their
172 old stone axes. Among the petroglyphs of Martirios Island, however, which undoubtedly are to be ascribed to the ancient Karaya, one sees human figures depicted with stone axes in their hands (see p. 94 ). The same form is exhibited by a stone ax of unknown origin in the Trocadero Museum in Paris, the handle of which is wrapped with the plaiting in zigzag and cross patterns characteristic of Karaya work. Possibly the piece came from the Castelnau expedition.

/17 cont./

Today the primitive tools are limited to those which Nature provides for specific purposes, such as scraping knives of mussel shells, chisel-shaped implements made of rodent teeth, flat stones for pounding bast cloth, the coarse bony tongue of the pirarucú as a rasp, etc.

Despite widespread use of foreign tools, the industry of this people has completely retained its national character. Fortunately, among the Karaya, there is still no question of any decline in it such as almost always sets in as a consequence of the introduction of European products, as is well known. Fitness, beauty of form, and care in execution are still characteristic of their work.

Canoe construction is on a rather high level, although the method of production is relatively simple. The boats (aunõ) are long narrow dugouts with the front and back parts extending equally far and somewhat sloping at the tips. Given the many shallows of the river this form is the most efficient, since it facilitates the landing and launching of the vessel (Pl. IV /see p. 106/, 2).

The material is the straightest possible trunk of the ipiuba (Tecoma sp.) or jatoba (Hymenaea sp.). Since the forward part is from the lower, the back part from the upper section of the trunk, the canoes are usually somewhat broader in the front than in the back. The hollowing is done with an ax and aided by fire. Since the cavity of the boat is not artificially widened by special manipulations such as Im Thurn describes (op. cit., p. 293), but rather the original diameter of the trunk also determines that of the boat, the canoes are usually disproportionately narrow in proportion to their length and tip over easily. They are smoothed over inside and outside with great care. Arrangements for sitting are not present. There are set in on the other hand, rows of short crossbars, which, fixed a few inches above the bottom, protect any cargo from getting wet.

The oars (nahere, Pl. VIII /see p. 110/, 1-3) are of excellent workmanship. They are 1 1/3 to 1 1/2 meters long, half of which is taken up by the handle provided with a cross-grip. The blade is straight, leaf-shaped, 15-20 centimeters wide, and runs out at the bottom into a lancet-shaped, offset tip. Elegant

/18 cont./

411 The form of the arrows (uehẽ) is very manifold.

The shaft of the arrow consists of two pieces, a lower one of cane and the one inserted in it of wood. The latter bears either a special tip or, sharpened and correspondingly shaped, serves in some way as one itself.

In general the length of the cane shaft amounts to two-thirds of the length of the whole arrow, and that of the wooden shaft one-third.

411 The feathers of the lower cane-end are always placed so
● 239 that their uppermost tip, wound around itself, lies at the level of the notch. The quill describes a 1/8 to 1/4 turn around the shaft. The heavy arrows, especially those provided with a broad cane tip, usually have a heavier winding of feathers.

Through the twisting of the feather tip, the outer feathers of the quill are sharply bent outward. The inner feathers are cut off short in order to lie closer to the shaft.

In the case of many arrows the lowest piece, which bears the notches and feathering, is separately inserted into the cane shaft. Probably the original arrow end was split here during the cutting or bending the bow and was supplemented by an insert.

411 The feathers are tied with black cotton strings, between
239 which are usually placed small red and yellow decorative feathers.
284 The attached pieces are held together by waimbẽ (Philodendron
[531] sp.) bast bands. The feathered part of the cane end often has
[834] crossbands touched up with red lacquer (tamararu).

The following arrow types are represented in the collection:

411 1. War arrows, with point made from the tail-spine of a
[126] thornback, 150-180 centimeters long, two-thirds of which makes up the cane shaft. The spine, six to eight centimeters long and supplied on both sides with countless small barbs, is tied to the wooden shaft with thread and wax in such a way that the lower part projects as a long barb. The wooden shaft itself is painted with red lines, wavy lines, and dots (Pl.VI/see p.108 /, 8).

2. War arrows with cane tip cut in the shape of a knife, related to the Bororo arrows in their form. Total length 140-160 centimeters, of which the cane shaft takes up only one-third. On the upper end of the 3/4 centimeter thick wooden shaft made

/18 cont./

411 [53] wrapped with decorative plaiting in a lozenge pattern. The four-sided, prismatic blade, which broadens towards the bottom and has sharp edges, runs out into a lancet-shaped point (Pl. VI /see p. 108/, 11, 12).

/19/ The palm-wood club of the Šambiao chief Roco (Village I) is of similar form but much smaller (121.5 centimeters long). Its blade has an elliptical cross-section. The plaiting pattern is simpler.

On both the plaiting is tied on the lower part by a broad red cotton binding ending in tassels.

2. Round clubs of various lengths (95-137 centimeters).

They are stick-shaped with a knobby, broadened end-part which runs out into a flat knob. The handle end also has a knob-like projecting part.

They are either smooth or, more often, provided with longitudinal grooving, which sometimes extends over the whole length of the weapon, sometimes only over the lower part. On the most beautiful specimen the grooving is interrupted on both sides by a smooth strip one centimeter wide, in which small holes are sunk at finger-width intervals (Pl. VI /see p. 108/, 13).

Finally, the 2-2 1/2 meters long, feather-decorated thrusting lances (Pl. VI /see p. 108/, 10) are part of the war armor.

● [237] The shaft is of palm wood, the 15-20 centimeter long tip from the thigh bone of the jaguar or deer; below the beginning of the latter, two long dangling feather-tassels are tied on with cotton

[53] bindings. On the larger spears the whole upper third of the shaft is surrounded with plaiting in zigzag patterns (snake decoration). Small red feather wreaths encircle it at the top and bottom.

[171] Arrow thrower (throwing board) (kåobi). After we had found this instrument, almost forgotten in South America, still in use among the Xingu tribes of the Kamayura, Auetö, and Trumai, I was surprised to find it again in exactly the same form on the Araguaia. Only its execution is somewhat cruder. The stick-shaped part with the bone hooks set in it is round in the upper third, the rest worked into a hexagon.

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283] [532]

Fig. 7. Spindles (1/4).

[482] [531] [237] carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3,4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarũ) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 [301] The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/22 cont./

283 equally long pairs of threads in eight-twists /Achtertouren/ in such a way that the beginning and end pieces of the latter hand down.

301 Children wear around their necks black cotton tassels (nohoñõ) hanging on long strong cords, the size and thickness of which are determined by the age of the child. On some the [239] colored shells of Castalia dolabella are placed above the tassels (Pl. VII /see p. 109/, 5).

● 237 301 Of the ornamental objects the feather ornaments primarily, represented in the richest assortment, deserve detailed treatment.

Delight in color which, as is well known, is being lost more and more by civilized people, lets these children of nature work the feathers of the very colorful birds of their native land into a wealth of the most colorful ornamental objects, such as are achieved in the same diversity of form and taste of composition by only a few other tribes of South America.

To be sure, their execution is not very durable. With the rich source of suitable feathers at the disposal of the Karaya, they are always able to replace pieces that may have become damaged.

1. Feathers for the head. A bundle of arara or black mutum feathers surrounds the root of the braid, at the ends of which small white feathers are tied. Standing up in the wind, they surround the head of the wearer like a halo (cf. Pl. I /see p. 103/, 1).

2. Small diadems (uarakureõã) are worn when greeting foreigners, at meetings, etc. Small red and yellow arara feathers are put in a row around a wooden ring, forming a rosette in front from the middle of which black cotton cords hang down to the forehead (Pl. IX /see p. 111/, 6).

/23/ 3. In the same category there is a peculiar headdress in the form of a truncated cone made out of thin sticks of cane covered with small red feathers and set on a wooden ring (Pl. IX /see p. 111/, 3).

4. One specimen was a small headdress worn on the crown of the head (Fig. 8 /see p. 44/).

/23 cont./

239 301 A small rhomboidal base-plate bears two strong feather-covered quills, into which two pairs of Cacicus feathers, standing out fork like, are inserted.

237 297 5. Feather caps in three shapes are used:

a) The simplest (ǥori-ǥori) consist of a wide-meshed plaiting of bast, with feathers tied in the knots. They appear again in the same execution among the Xingu tribes of the Kamayura, Trumai, and Suya, who may have borrowed them from the local Karaya or Aruma.

[171]

[301]

Fig. 8. Feather ornament to be worn on the crown of the head.

b) The second type has greater durability and decorativeness. A narrow-meshed cap plaited out of strong palm fibers forms the base for the tying (hatukõ). Small yellow and red feathers, fastened rosette-like around a little piece of cane, are tied into the meshes (Pl. IX /see p. 111/, 4).

c) Tightly knitted, narrow-meshed caps, which are covered on the outside with a layer of down feathers. In the examples here the latter are no longer present.

535 239 301 6. The true dance ornament (lurinã) is worn on the back of the head on a string running around the forehead (Pl. IX, 2; cf. Pl. II /see p. 104/, 2). The base is a horseshoe-shaped support. It consists of two layers of palm leaf-ribs bent together and held together by patterned cotton plaiting daubed with white clay. Between these two plates lie short canes arranged next to one

/23 cont./

535 another radially, the upper opening of which holds the shaft of
239 the ornamental feathers. /Figure 8 appears here./ The part
301 of the little canes protruding over the supporting plates is covered by a band of feathers placed over it.

This ornament also appears in a less solid form, in which a thick layer of wax holds the ornamental feathers instead of the canes. In order to penetrate the wax better, each of them is sewed to a pointed wooden splint.

7. A second dance ornament in diadem form (aheto) is simpler, but no less stately. Here the support consists of a row of long cane sticks wound with white thread and arranged in a row on a horizontal wooden stick. When the lower corners of the support are drawn together, the upper ones move away from one another to the sides so that the long ornamental feathers are spread far apart (Pl. IX /see p. 111/, 5).

[171] The first Xingu expedition acquired such a headdress of the Xingu Karaya among the Yuruna.

301 8 and 9. The use made of two ornamental pieces is still
239 unclear. There were acquired among the Karayahi two helmet-like headdresses plaited out of buriti leaf-strips and provided with tufts of feathers at the top (tatenera), which the Indians themselves designated as incomplete. Allegedly more feathers should have been placed around the lower part of these helmets. One of them, moreover, is covered with a layer of down feathers (Pl. IX /see p. 111/, 1).

In another locality two feather ornaments were found, one of which perhaps represents the above-mentioned missing piece. It consists of a layer of long arara and short yellow Cascicus feathers in a fan-shaped row on a strong cotton strand. On the lower part of the outside there is yet another covering layer made up of blue and green parrot feathers. In order to make the cacicus feathers equally as long as the arara feathers, each of them is sewed to a wooden stick of corresponding length, whose protruding end piece, wound with cotton, bears a small tuft of feathers at its tip. The little stick is missing on the arara feathers, which are sufficiently long. In their case only a part

/23 cont./

301 of the feathers are removed, and the quill at this point is likewise wound with cotton. A cord runs through the middle of the whole thing. If one ties its ends and those of the thick strand on which all the feathers stand in a row, the fan can be folded up mantle-like and fits exactly around the above-mentioned helmets (Pl. IX /see p. 111 /, 7).

The second specimen, otherwise quite similarly constructed, cannot be closed completely. It has, outside and inside, a double layer of cover feathers, which proves that both sides were meant to be exposed and thus could hardly have served as a helmet covering. Either it is tied crosswise over the head, or it is the completion of the braid feather-tuft mentioned under No. 1. A third possibility is that both feather fans were worn hanging down over the neck, similar to the feather cloaks customary in Guiana. But the extreme narrowness of the neck opening would argue against this. A definite decision must await further information.

The common ear-ornaments, the cane sticks, are replaced by delicate feather rosettes (ʒohoruã) for festive adornment (Pl. IX, 10). They are round disks made of concentrically arranged small red and yellow feathers on cane stalks, which in the center bear a small mother-of-pearl disk with a black cross or a rodent's tooth (cf. Pl. III /see p. 105 /, 1).

Festive arm-bands for the upper arm (deoʒanã) are made out of ounce or wildcat skin decorated with tufts of parrot or heron feathers (Pl. IX, 9), or they are simple feather tassels tied to cotton cords.

Arm-bands made out of bird bones in parallel rows are not represented in the collection and were not seen in use by me. They seem to have been used more commonly in former times. The private collections of Dr. Leite Moraes and Sertorio in São Paulo, as well as the Museo nacional in Rio have a whole number of them.

535 /24/ Also belonging among the dance ornaments are the belts (uatakanã) worked out of strong black and white striped cotton plaiting and with feather hangings, which on the ends

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

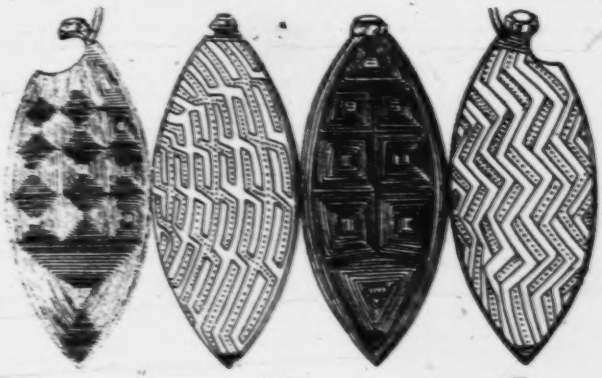

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/32 cont./

754 Since every sickness is considered the work of hostile sorcerers
755 or demons, they rely more on the counter magic of their own "medicine man" who removes the poison by sucking on the ailing part of the body or scares off the evil spirits by means of the magic rattle.

757 One of the most popular medicines of the Karaya is the resin of the almecega (Hedwigia balsamifera), which, stirred in with coconut oil, is used as a smelling essence for headaches and externally for abdominal pain (andžiura).

752 The savages have more knowledge of surgery. They know how to let blood out of the forehead vein, to stop bleeding by applying a tourniquet to the wounded limb, quite rationally sprinkle powdered charcoal on wounds, put splints on broken limbs, and develop great skill in removing thorns with sharp fish-teeth.

757 The custom of emptying the stomach in the morning by artificially induced vomiting, known in North America and Ecuador, is also found here. It is done with charred pieces of taquara (idžiua), which are introduced into the throat until the effect is achieved.

304 824 237 751 The most important medical instrument is the scarification apparatus (i-šaura). It consists of a little triangular or rectangular piece of gourd, one surface of which is weighted with a layer of wax or resin one centimeter thick, while the other bears a row of small sharp fish-teeth (Fig. 17).

Fig. 17. Scarification instrument (1/2).

304 757 These scarifiers are stored in pairs, the convex scratching surface of the one resting on the concave one of the other. The small teeth are protected by stuffing cotton between them.

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415 285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag,(1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya. Feather Decorations

237 292 301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

/79 cont./

535 Pl. X. Karaya. Ornaments and Equipment for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

[532] 2. Dance rattle without feather hangings (1/8).

3. Mask of the bird tirehãn (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

[534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286] [239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532 Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

Plate IX

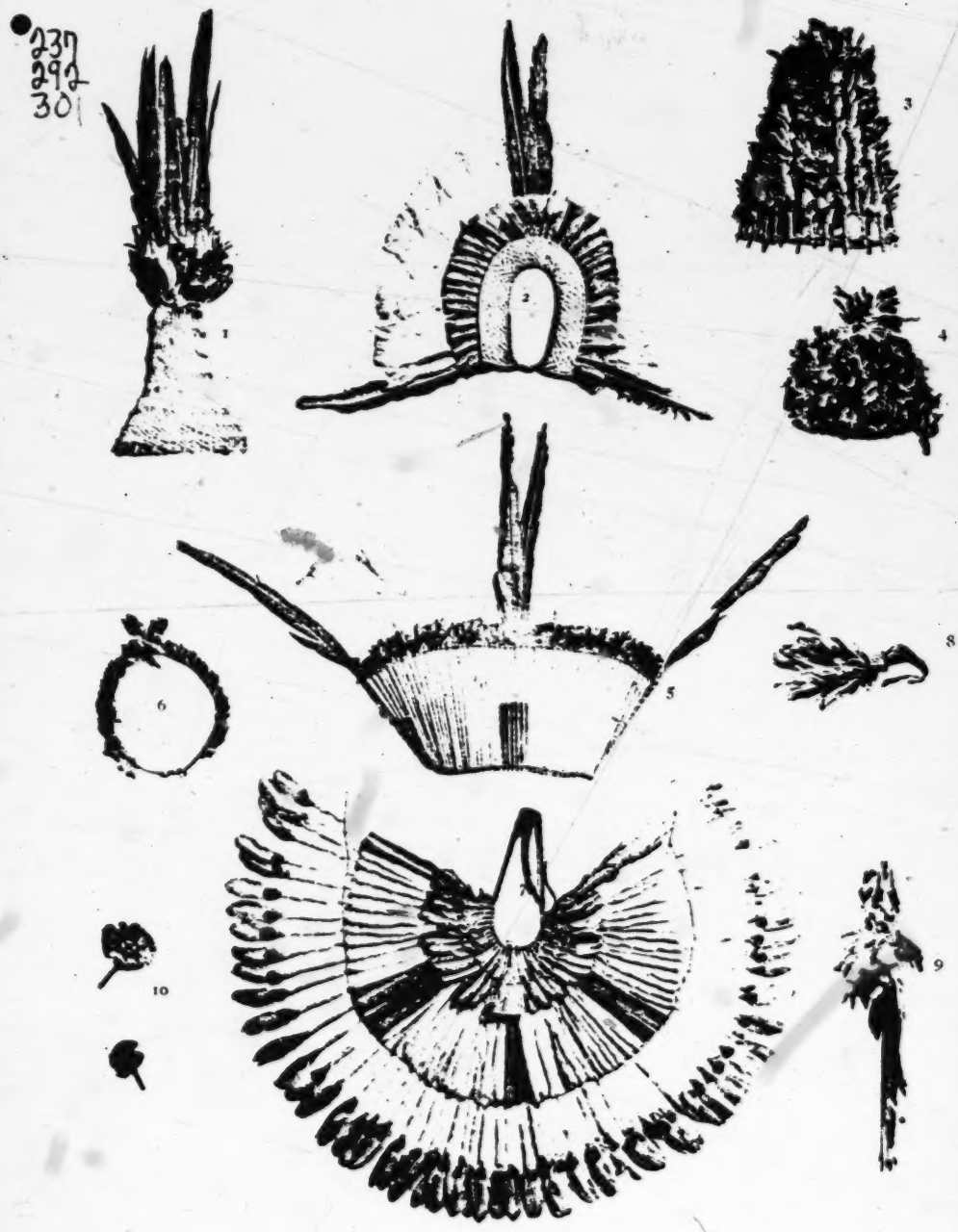

Plate X

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[532]

[534]

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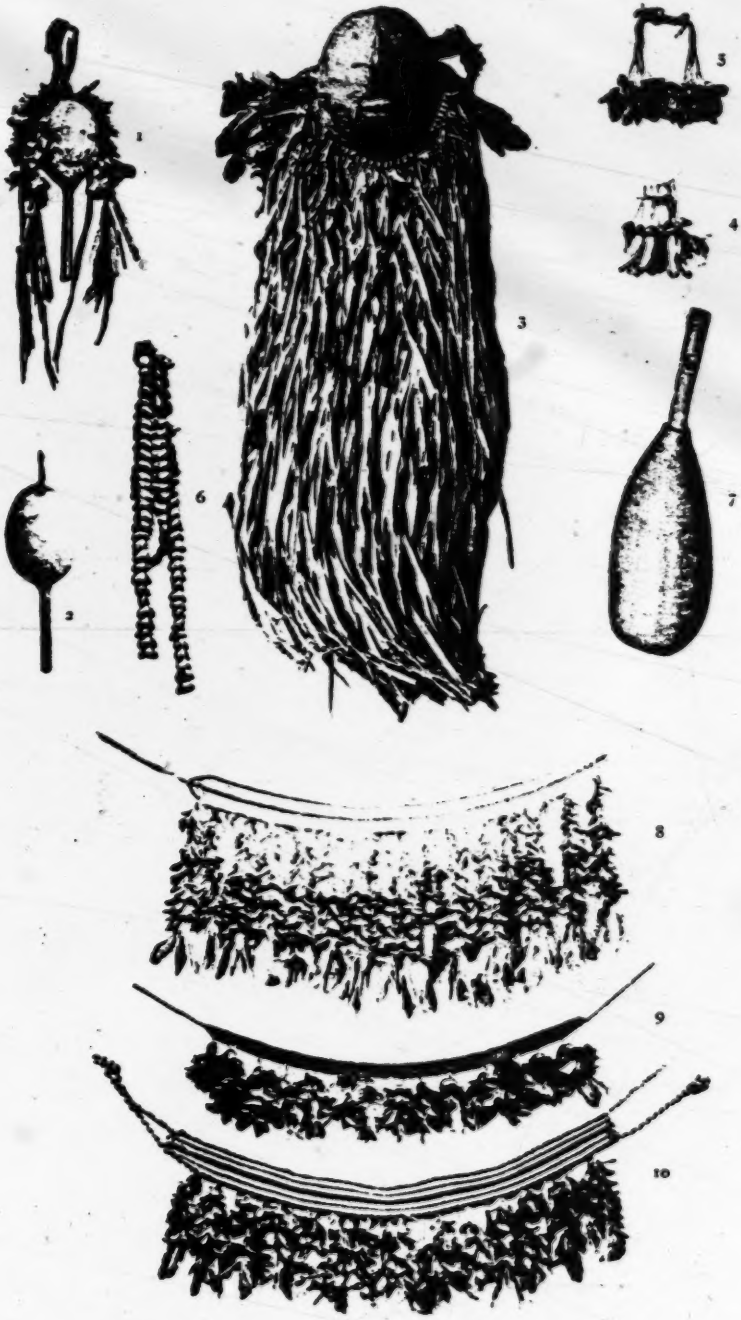

[For additional, detailed information concerning feather ornaments and feather ornamentation, see category 116, pp. 129-147.]

5: Krause--22 E-5 (1908) 1911 SP9 Caraja SP9

Plate 33

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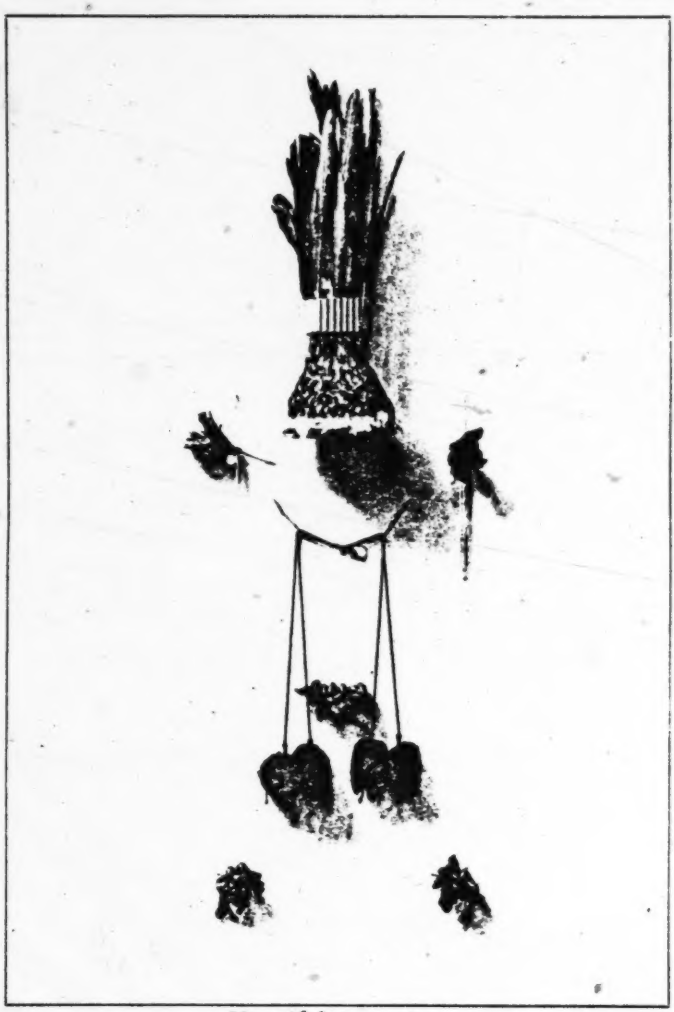

Karajá boys' adornment:
Top, feather helmet; right and left, ear tulips with bead pendants; in the center, neck ornament with nape-tassels.

/Pl. 33 faces p. 152./

5: Krause--24 E-5 (1908) 1911 SP9 Caraja SP9

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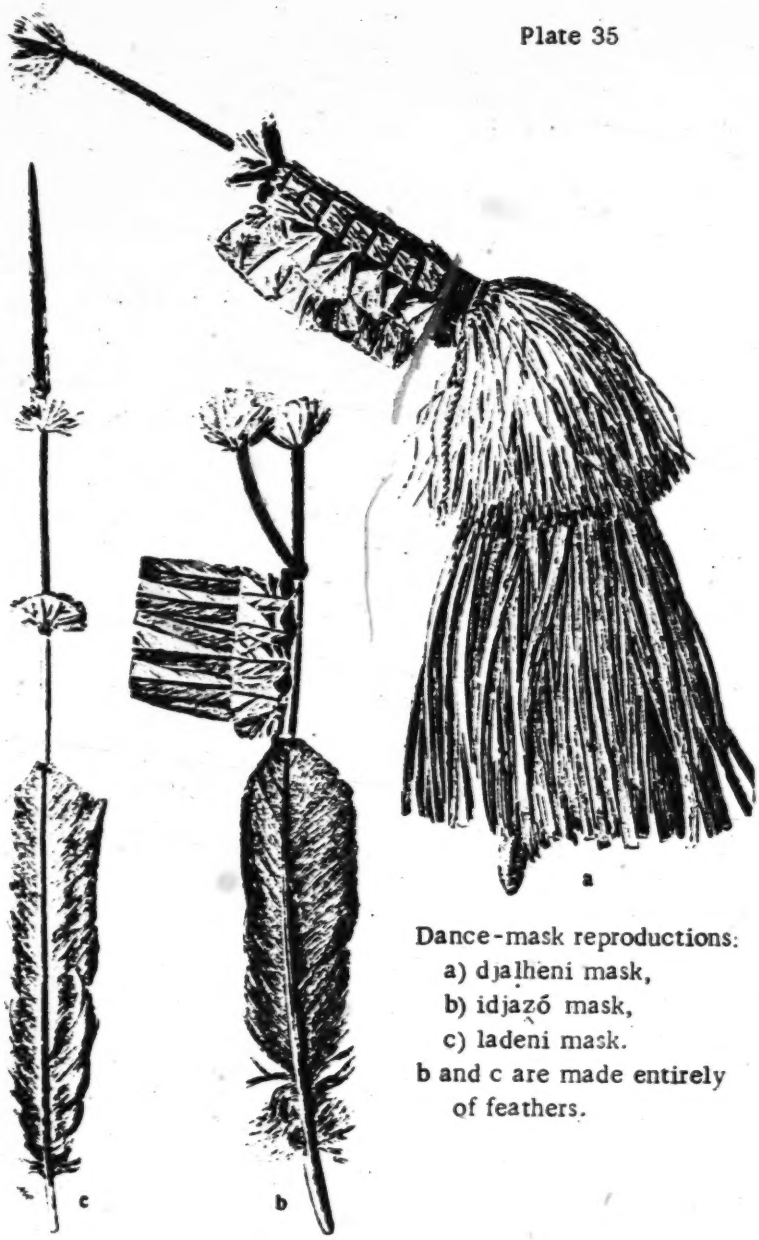
Plate 35




Dance-mask reproductions:
a) djalheni mask,
b) idjazõ mask,
c) ladeni mask.
b and c are made entirely of feathers.

[237]

/Pl. 35 faces p. 161./

/209 cont./

302 beginning of the dry season; the statements of the Indians about it varied. There were also boys with close-cropped hair who had no wreath of hair. Perhaps the explanation is that the first time (or the first times) the head is shorn quite smooth, while with the last cutting the wreath of hair is left standing. During this time almost all the boys are painted completely black. From [304] then on they let the hair grow until it reaches down to the eyes in front and to the shoulders in back; then the boys are declared grown-up and are given the tribal tattooing. Youths cut off the front hair over the eyebrows; the side and back hair reaches down about halfway to the shoulder blades. The wreath of hair, however, is still kept under the long hair. They, too, like the maidens, wear the red-colored /210/ parting (lāwŏlŭ, lāŭlŭ) and the crown tuft (lāzĭ) (Pl. 43, Ill. 1; Pl. 44, Ill. 1).

Ill. 37.
Boy with stepped hair.

The long dangling hair, annoying while rowing, fishing, and walking through the forest, is tied together in various ways. Either the side hair is knotted over the forehead on either side, or /Ill. 38 appears here/ it is tied together with bast into a little braid over the forehead (hŏsĭdodănă). The back hair is often tied together in the back into a tuft in which clusters of [237] feathers are sometimes knotted (Ill. 38). Such a cluster of feathers (wăšĭwăšĭdĕlōhĭ) consists of seven little sticks with red feathers, which are fastened as a tassel to a twisted cotton string and from which long colorful parrot feathers hang down at the bottom (Pl. 45, Ill. 2). Usually, however, it is twisted into a braid (lāŏdŭă), which is either plaited round with narrow yellow bast (Pl. 15, Ills. 1 and 2) or wrapped from top to bottom in a thick red cotton string (Pl. 15, Ill. 4 a, b). This cotton string (lāodūĕzŏ) consists of two separate strings, each of which has a tassel at the end; these tassels hang out from the wrapping at the upper end of the braid. With this type of hair style, which is not, as Ehrenreich assumes, restricted merely to dandies, but is now worn quite generally by the young people, the hair wreath shows very nicely.

/210 cont./

302 Men sometimes wear the bowl cut, but usually they have the same hair style as the youths, except that they do not tie their hair, but let it hang freely. Among them, too, the wreath of hair can still be seen under the long hair. In later years no value is any longer attached to the parting and the crown tuft (Pl. 17; Pl. 36, Ill. 1; Pl. 43, Ill. 3).

Ill. 38.
Youth with tuft feather-cluster and hair wreath.

The parting (lāwōlŭ), which both sexes wear from puberty on, is achieved through the plucking out of the individual hairs. In the [184] south horde it is narrow, so that at first I did not even notice it; in the north horde, on the other hand, it is about two fingers wide. Young people almost always paint it with red color, whereas older ones do not wear this ornamentation. The crown tuft always goes with it.

The hair wreath is restricted to the male sex from boyhood on; women do not have it.

[412] [239] The cutting of the hair is now done with shears. According to Ehrenreich, they formerly cut it with piranha teeth. To my questions as to how they cut their hair before they had shears, they always told me that in those days they did not cut it, because they did not have any shears. Thus, the former custom has completely vanished from their memory. The hair that was cut off was thrown away, as I myself observed. The purpose of the long hair, they say, is for protection against mosquitoes.

[765] /211/ For mourning they are said to cut off the hair, and the women, too, are said to cut themselves a hair wreath called nākŭlāŭ (?). I did not observe this custom, however, in Kabisá's family, which was in deep mourning.

The hair is very carefully tended. In the morning and evening it is combed out and oiled. Before they start on a journey, when they return to the village from hunting, fishing, or from the plantings, their hair is combed out for them by the mother, wife, or another female relative. When they arrive in a strange village on a visit, the chief's wife combs and oils their hair.

/217 cont./

302 In general, either only the upper face or merely the lower face is decorated, and a combination of both decorations occurs only occasionally (see Ill. 50).

304 [237] d) Tattooing. For scarifying the skin, the scarifier (lădji) is used, a piece of gourd shell into which, close to the upper edge, a row of small fish-teeth (kŭlădjŭ, allegedly dogfish) is set, which is held in place in back by a narrow pad of wax (Ill. 51). This specimen corresponds to one brought back by Ehrenreich (Berlin 3953c), whereas in the case of his other two, the entire back side is covered with a thick layer of wax; I never saw scarifiers of this type among the Karajá, but certainly among the Šavajé (see

302

Ill. 49 a-d.
Chin painting.

304 there /see p. 315/). The skin on the arms and thighs is scratched with these scarifiers; I was unfortunately never able to observe the process itself (in this connection see Ehrenreich, "Beiträge," p. 33).

I saw decorative scars only once, namely, on my rower Antonio. They consisted of several ridges running across the chest. These incisions are made with the tooth of the dogfish (cachorra) and rubbed with soot and water, so that they remain visible for a long time. The operation must be done early in the morning by a single man; other onlookers, above all women, may not be present. The wounds are said to heal well, but /218/ a great deal of blood is said to flow in the process. The number of incisions is indefinite. The bearer of such an incision is called wōlĭ (1).

[191] 1. Cunha Mattos reports on this same custom

/220 cont./ The hole necessary for receiving the ornament /221/ (ĭdjārūlānŏ) is pierced in the center of the lower lip at the age of about six or seven years. This operation is performed with a piece of bone from the howling monkey (ăzŏdĭ = howling-monkey bone) and by special men, of whom there was only one in the south horde, in Village No. 7. Special ceremonies are not supposed to take place in connection with it, but the piercing seems to take place on the occasion of certain festivities.

In this hole, plugs of bone, shell, wood, or stone are worn. They are regarded as the insignia of the male sex and are never removed, since, as a result of their narrow base, they are no hindrance in eating. Only a few old men sometimes had no lip plug. In barter, a few gave them up without further ado, others hesitated a bit at first and were embarrassed when they no longer had a plug stuck in the hole; generally they immediately made themselves a new one or inserted a reserve plug. The plugs are stuck through the hole from the inside and drawn out again in the same manner.

Ill. 58 a-c.
Wooden lip-plugs of the youths.

Ill. 59 a, b.
Wooden lip-plugs of older bachelors.

The lip plugs are made of different material and in different forms, according to age.

The smallest boys wear plugs made from the bone of the howling monkey. These are about four to eleven centimeters long,

/221 cont./

*301 taper to a point at the bottom, and at the top have a wider end which rests against the inner side of the lower lip as a support [237] (Ill. 54 a, b). Bigger boys use plugs made of mussel shell (ĭdjĕ). The mussel used for this is the thin, two-pointed mussel (Pl. 45, Ill. 1c), which was called ĭdjĕ /Ill. 59 appears here/ or k(ă)dālă. Also, according to Pedro, lip plugs called djälăpŭ are made from the thick, triangular mussel (bŭlŭ, Pl. 45, Ill. 1a). He maintained that I had such plugs in my collection; /222/ the name was never given to me otherwise, however. Apparently a number of shell plugs are actually made out of this mussel. The plugs made out of the two-pointed shell have a mother-of-pearl sheen, are flat and narrow, rod or wedge-shaped, and usually have a wide

Ill. 60 a-d.
Wooden lip-plugs of the men.

support (Ill. 55 a-e). Plugs made out of the triangular shell on the other hand, have a white sheen and are thick, and usually taper down to a curved point or exhibit curved forms (Ill. 56 a-c; see also Pl. 12, Ill. 2).

Boys at an age just before puberty sometimes wear spirally rolled plugs made out of narrow strips of wood (ŏdŭhŏ, Ill. 57).

[881] [824] With the incising of the tribal tattooing the youths change over to lip plugs of wood (ŏdŭhŏ) (according to Ehrenreich, made out of the light wood of the piuva tree). At first they like to wear huge wooden lamellae. The largest specimen of my collection is 25 centimeters long by two centimeters wide (Ill. 58a); such lip plugs reach down to the chest (Pl. 43, Ill. 1). At the lower transverse edge these lamellae usually run out to a small point. The older people become, the shorter the plugs they wear; the

/222 cont./

¥301 latter are sometimes cut off obliquely at the bottom (Ill. 58 b, c). Older bachelors wear plugs which do not differ essentially from those of the married men (Ill. 59 a, b). The married /Ill. 60 appears here/ men likewise wear wooden plugs which in the beginning still resemble the forms worn by the older youths, but later become ever shorter and thicker, and finally, in the case of older men (from about 50 on), consist of a button 1.8 centi-

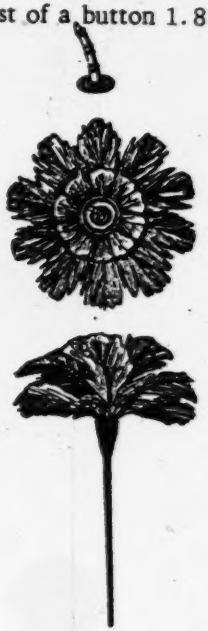
[531] ←

● [237] →

Ill. 61.
Painted wooden lip-plug.

Ill. 64.
Capybara teeth in storage form.

Ill. 62.
Stone lip-plug.



Ill. 63.
Ear covering with double feather wreath.

meters in diameter, which sometimes still has a little point in front at the lower edge (Ill. 60 a-d).

[531] On special occasions painted wooden lip-plugs are said to be worn by young people; I never saw such specimens, however. In the first village, the boy Mauẓí, on the day after he had told me this, had his plug painted "as it is done farther [532] downstream" (Ill. 61). Among the wax reproductions of dance figures which I was able to acquire among the Karajá, there is the ĭnaũĭnĭ́ mask. This has a strip hanging down from the chin,

/224 cont./

*301 [304] [602] b) Ear ornaments. The hole serving to receive the ornament is made in the ear lobe, close to the inner edge; it is pierced soon after birth by the mother or a relative (uncle) with a monkey bone or tucum splinter.

Ornaments which differ according to age levels are worn in this hole by both sexes; they are not constantly worn, however, but are put on only occasionally, according to mood.

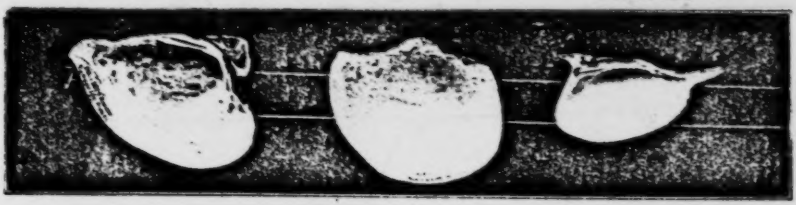
[237] Children of both sexes, above all the smallest ones, wear the ear ornament called kūādjū (= capybara tooth). A tulip of colorful parrot feathers is fastened to a short, thin palm-wood stem with wax and a wrapping of cotton thread, and in its calyx-bottom there is a mother-of-pearl disk, generally 2.2 centimeters in diameter. From the center of this there rises a rodent tooth (capybara = kū(w)ā; according to Ehrenreich, agouti), which is usually wound round with a black cotton thread (Ill. 63).

The specimens that I brought back show certain differences. The tulip usually consists of yellow-red parrot feathers; the disk is sometimes also surrounded by an inner wreath of small, clipped red feathers. The mother-of-pearl disk sometimes bears one or more concentric wax rings. One specimen has a wax disk in place of the mother-of-pearl disk, and in the case of five others the disk is lacking entirely; the tooth rises directly out of the calyx and in one specimen is wound on its lower part with raw white cotton. Four specimens of the collection have small pendant feathers which hang down from the stick on thin string (1).

1. Ehrenreich, in addition to similar specimens, brought back another on which the disk bears a cross of black string. Perhaps it comes from the Šambioá; see the next footnote /see p. 118/.

This ornament was worn mostly by babies and children from two to three years old, and, to be sure, constantly; among bigger children it was encountered only sporadically (Pl. 18, [136] left). It is a very precious ornament. The capybara is difficult to hunt because of its timid nature, hence the rodent teeth are

*301
[237]



1. Shells for lip plugs: a) triangular, b) mother-of-pearl, c) two-pointed.

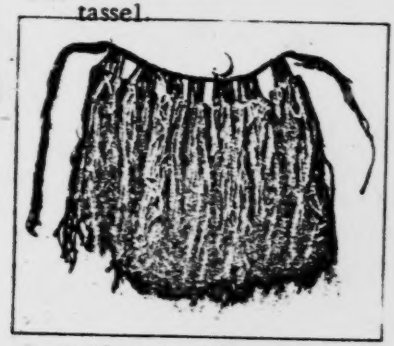
2. Tuft feather-tassel.

4. Calf band (a) and ankle band (b) of a girl.

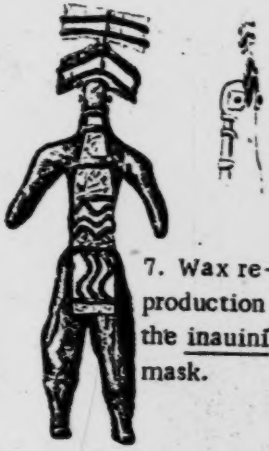
5. Leg wrapping of the smallest children.

3. Arm cuff of a child.

[532]



6. Calf band with tasseled string-hangings.



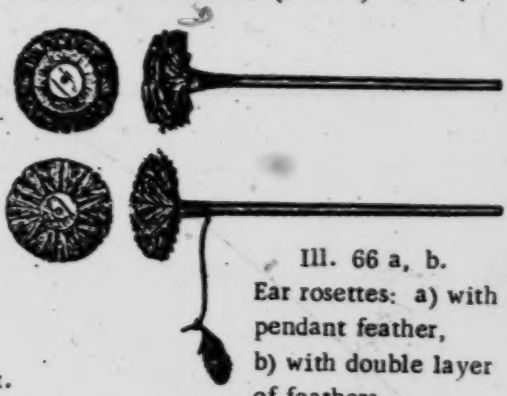
7. Wax reproduction of the inauini mask.

/225 cont./

* 301 [237] The rosette consists either of small fine red feathers or of two layers of yellow and red clipped parrot feathers, of which the outer layer is yellow and the inner layer red, or the opposite. These ear rosettes also occasionally have a small pendant feather.

Young people, as well as adults of both sexes, wear essentially simpler ornaments, namely, simple rods (dŏhŏ), which are often covered on the front part with incised decorations (Ill. 67). Here,

Ill. 65.
Decorated gourd disk.



Ill. 66 a, b.
Ear rosettes: a) with pendant feather, b) with double layer of feathers.

Ill. 67.
Carved ear-rod.

[824] too, we find differences according to age. There are three kinds of such rods: yellow, mostly carved taquara rods, reddish or brown cane rods from a variety of gibate, /226/ and black, undecorated rods of gibate (dŏhŏdebe = black rods). The unmarried youth generally [822] wears rods of yellow taquara cane and sometimes such of red or brown cane, while married persons, besides rarely occurring yellow rods, generally wear only black rods. Maidens and older bachelors, however, also wear such black rods. Moreover, young people prefer long rods, while old people wear only short ones (Pl. 42, Ill. 1; 43, Ill. 1; 44, Ill. 2).

/227 cont./

*301 a) Cotton ornaments for the neck, hips, arms, and legs. They represent a large part of the Karajá ornaments, but are worn only occasionally, probably because of their weight. With [827] reference to color, the black ornaments for children are distinguished from the red ornaments for young people.

A narrow head-band of black cotton plaiting set with small shell disks was brought back by Ehrenreich from the Karajá [114] (Berlin 3676). I doubt that this object is really a head band. For one thing, I never saw such an ornament, and then the band seems much too long for a head band. Similar bands, on the other hand, are found as belts for girls' string aprons and as bands for the cylindrical dance-masks.

*301 283 On their necks the youths wear long red tassels (nõhõzãzõ) on a braided string which is hung on the necklace by an eyelet in back. Two such tassels are always worn. The ornament (Ill. 68a) is very rare. In place of it children wear black strings, on each end of which there is a thick, short black tassel (nõhõzã). Two such strings are placed one on top of the other, so that the tassels coincide, and are then folded in half so that all four tassels hang down at the bottom. The upper loops are knotted ● [237] and then drawn through the necklace. In the case of the neck tassels of girls, /228/ snail shells (Castalia dolabella) are often drawn over the tassels from above (Ill. 68b; Pl. 18, right).

Around the hips the girls sometimes wear an apron [(g)ũõhĩ] that falls far down and is made of black cotton strings which are plaited into a belt at the top, and this is sometimes trimmed with mother-of-pearl disks. The apron, closed, is drawn up from below over the hips. The strings fall down to the feet; in walking the thighs are visible between them. This ornament was also very rare (Ill. 69; Pl. 18). /Ills. 68 and 69 appear here./

Arms and legs correspond with regard to the type of cotton ornaments. We distinguish between three different kinds:

The first kind consists of long black strings, each with two tassels at one end. These strings are wound around the upper arm in the following way: first one holds the tassels against the shoulder, then wraps the upper arm beginning at the top, and leads the wrapping from the elbow upwards again, until the entire string is used up. The end is knotted, and the tassels are then allowed

Plate 46

*301
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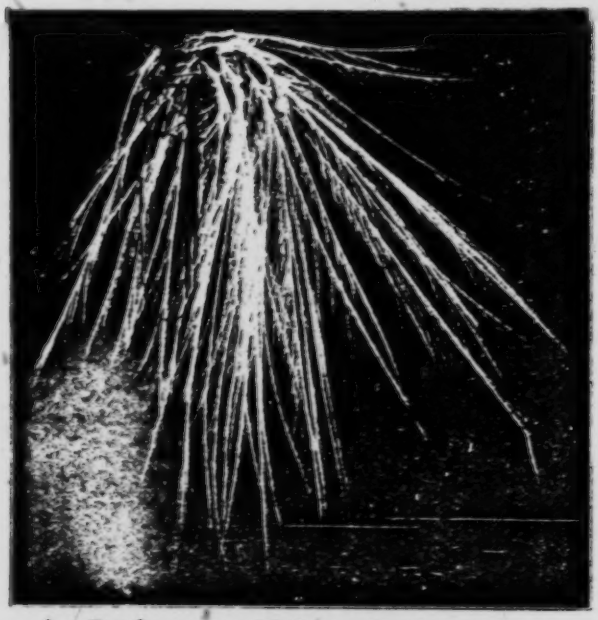
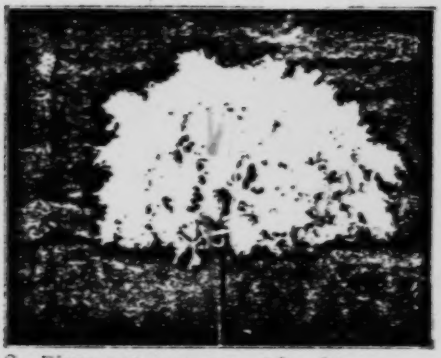


1. Feather cap with heron feathers.



2. Firm net cap set with white down feathers.

3. Feather cap with white feathers.

/230 cont./

*301 283 are called kõdẽsĩ, in both cases their hangings hang down only on the outer side of the arm. The lower-arm bands are worn behind the arm cuffs (dẽsĩ). In this ornament, too, a plaiting of the upper part sometimes occurs (Ill. 74 a, b). For such calf bands, which are worn underneath the real calf bands, /231/ two names were mentioned: ũljãũ and wõdãĩdĩ. In this case the fringe hangs all around the leg (Ill. 75).

*301 [239] b) All other ornaments are worn only by the unmarried; married persons have no feather ornaments, whereas young people are abundantly provided with them, though they seldom wear them. The ornaments most often worn are the feather caps (boys), bead necklaces, and finger rings, as well as cotton belts with feather hangings. All other ornaments seem to be worn only occasionally [415] for dances, festivities, etc. In between times they are carefully stored in the elegant, long, covered baskets. The female youth wear only necklaces and finger rings; the girls also wear feather caps and feather arm-bands. One girl nine to eleven years old wore the following ornaments: feather cap, red ear-rosettes, black neck-tassels with snail shells, feather arm-bands behind the red cuffs, black belt with gray bast-apron over it, a long black string-skirt to go with it, and, finally, calf bands (Pl. 18).

[484] [197] On journeys my Indians had no ornaments; some of them wore Brazilian clothing, as well as lip plugs and native finger-rings. Almost all of the single ones tied a piece of fish line [184] around their ankles. It was remarkable that in the villages of the north horde located north of the Tapirapé mouth there was only a little ornamentation and feather ornaments were almost entirely lacking.

[184] The village on the Tapirapé mouth occupies a special position. All strikingly divergent forms, which will be specially discussed in the following, come from this village. I cannot decide whether this is a coincidence or whether there is Tapirapé influence here.

[237] [114] Of the feather head-ornaments mentioned by Ehrenreich, I did not see the following:

/238 cont./

*301 The modern ornaments consist of glass beads, which are threaded on chains. For these, too, the name išiũlă is used. All [822] colors were taken, but green ones generally found little favor. [184] The fashions were entirely different in the individual villages: in one village people preferred large beads, in another small embroidery beads; in one white opaque beads, in another blue, black, or red ones. All the beads were first tested for their fragility and those that did not withstand a bite were rejected [436] forthwith. The unit of exchange was chains of beads with approximately 100 small embroidery beads. Children and women wore these just as they received them; boys and youths, on the other hand, reworked them according to their taste. The beads were strung on several horizontal strings arranged parallel to one another and knotted at several places with vertical threads. The entire necklace was tied in back. It usually fitted the neck closely; the various colors were arranged in varying groups, but in such a way that white constituted the basic color (Pl. 36, Ill. 2). Sometimes appendages of various kinds also hung down from it.

[283] Other neck ornaments consisted of cotton strings. These are either wound around the neck several times by the men (black), [237] or they consist of simple strings with pendants. For example, neck bones (?, bŭhãnãũnĭ) of the dolphin are used as such ornamental appendages. It looked quite dangerous to see children, especially boys, who on the neck band wore shards of colored porcelain plates, which often reached the size of half a plate, with the broken edge toward the neck (1).

1. These appendages are already mentioned by Rufino in 1846/47 for the Šambioá. Rev. trim. 10 (1848), p. 196.

*301 There are three kinds of arm ornaments. First, there are
*237 arm bands which have bunches of feathers in one place; then there are those with a plaited band to which are attached several layers of feathers; finally, fine strings from which pendants of all kinds are suspended. They are worn on the upper arm (dĕrōzĭ) and on the

5: Krause--154 E-5 (1908) 1911 SP9 Caraja SP9



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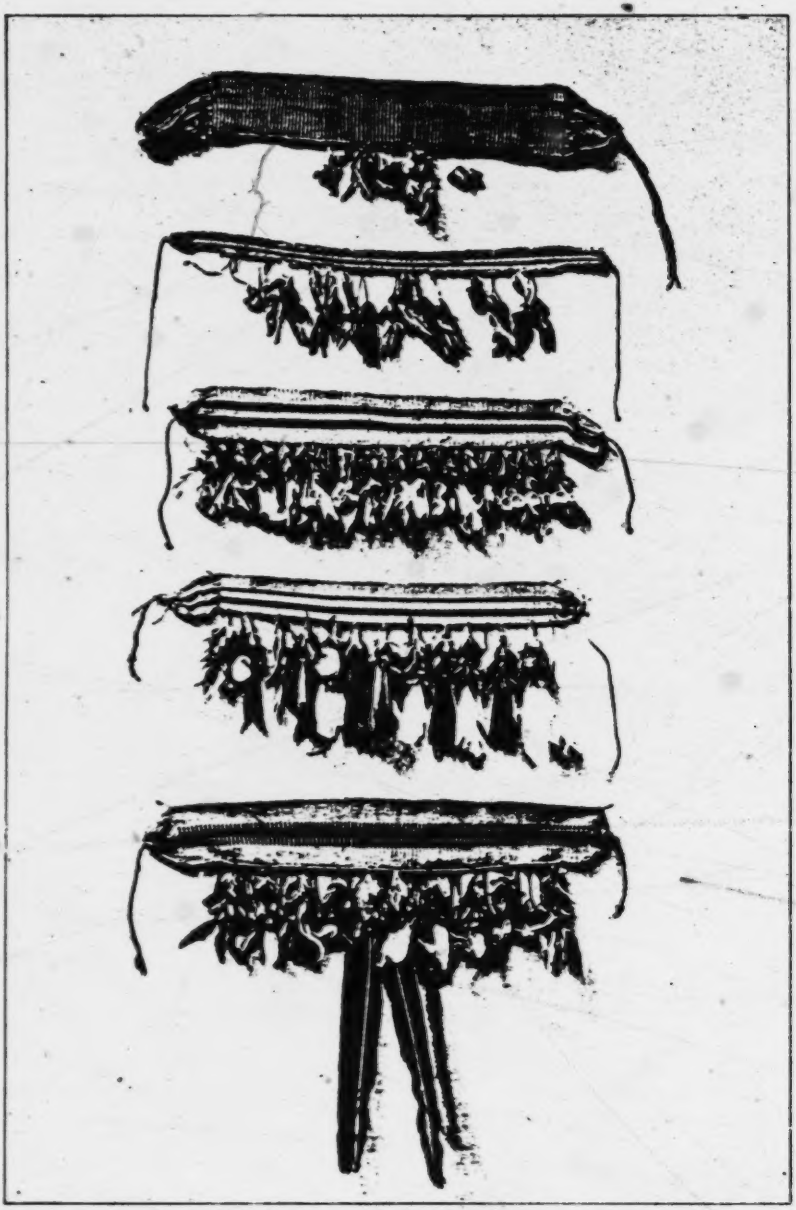



1.—5. Plaited cotton belts with feather pendants.

/246 cont./

222 [237] [232] the wax (tăbōlă)[1] is stored in large lumps; it constitutes one of their most important gluing and packing mediums and as such is everywhere offered in quantities by the women to passing boats. The chief gathering period of the honey seems to commence in October.

224 [221] While the gathering of these foods is bound to specific seasons and requires journeys often weeks long, in order to collect large amounts, the daily animal food is obtained in short expeditions from the villages by means of all kinds of traps.

[433] [226] It should be noted that the hunting of birds and land animals is completely overshadowed by fishing. In general, of course, the land is poor in animals as compared to the water. There is only a little big game to be hunted: red deer (bŏlōlă), roe, tapirs [(k)ōlĭ], monkeys (1), wild pigs (ĭsă), and possibly

[237] [262] 1. Howling monkeys are shot only for the bones, which are used for arrow points, lip plugs, and arrows, but not for food.

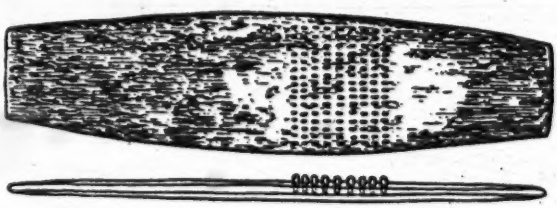
also /247/ jaguars (ănlōă); smaller animals are more frequent, but very shy and difficult to hunt (agouti, tsŭsŏ; capybara, hūă, etc.).
223 The choice of birds is likewise not very large. Above all, gallinaceous birds (jacu, bĕdjūă; mutum, etc.) and pigeons, as well as ducks (hăăkŏlĭnĭ, hĕdaŭlĕ, dōălălă) and divers, come into
262 consideration. I was unable to find out whether they eat ostriches, or how they feel about lizards, crocodiles, and boa constrictors, which Königswald reports are eaten. The small choice of game animals is even more restricted by all kinds of so-called food prohibitions. Thus, this person will not eat this animal, and that person that one. Some animals are generally not eaten, though
224 they could furnish a great deal of meat. Hunting only plays a secondary role in the economy of these Indians.

For wild game they set out individually or in company; wild pigs in particular are always hunted in company. It is
[222] strange that the chief never goes along on the hunt, though he does engage in fishing. Only large animals are hunted; the young ones are allowed to run away.

1 [i.e., bee's wax --Analyst]

/253 cont./

252 412 237 follows: The root, provided with incisions, /254/ is placed in water for several days, then scraped with a sharpened mussel shell, and after that grated on the wooden grater [(k)ɔ̃lãnã́]. The longish, rectangular, flat piece of wood bears in the center of one side several transverse rows of inset points of prejauva wood



Ill. 92.
Manioc grater.

412 516 237 415 (Ill. 92). The woman kneels while grating and holds the piece of wood against her body and braced against the ground. The well-known palates of the pirarucú fish also serve as graters. After that the mass is mixed with water and placed on the rod-sieve [bũlɛ̃ĭdjú, pronounced: brɛ̃(ĭ)djɛ́]. This consists of thin little cane rods arranged side by side, which at rather wide intervals are interwoven with two strings, in the same way as the net coverings (Plate 55, Ill. 1). Such rod-

412 Ill. 93.
Stirring spoon.

sieves serve, for one thing, as sieves for pounded manioc and for potter's clay, and then, too, as a manioc press, and finally as a base in pottery-making. On such sieves, therefore, the mass of manioc is cleaned, large pieces are picked out, and the sieve, along with the mass, is then rolled up and at the same time pressed hard with the hands, so that the poisonous juice flows out. 262 The resulting coarse flour (kɛ̃nɔ̃dɛ́) is cooked to a manioc mush, the common food of the Indians. The sweet manioc (aipim) is 412 412 treated somewhat differently. It is cut up and crumbled and then pounded with the thick wooden pestle approximately one and a half meters long (hãɔ́) in the mortar about 50 centimeters high and 26

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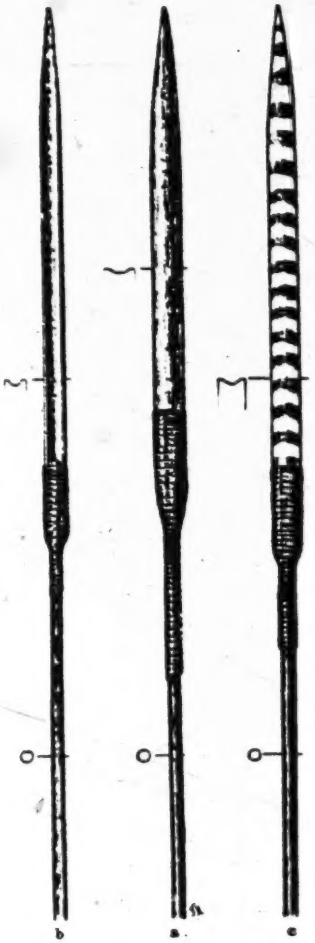
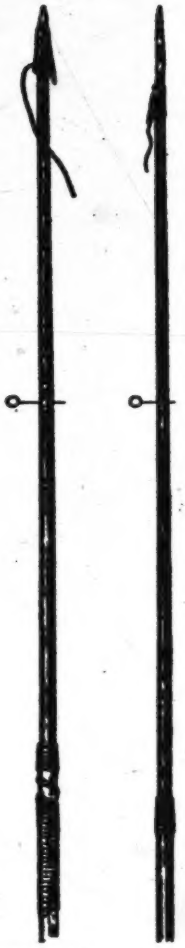
[237]
[237]



Ill. 114 a-c.
Arrows with bamboo knives as points.

Ill. 117.
Bone point to be stuck on arrow.



Ill. 115.
Arrow with bone points.



Ill. 116.
Arrow with ray-spine point.

/267 cont./

411 The arrows with the bone point set on them are used ex-
22 clusively for fishing. The bone point is set on in such a way
23 that its rear end projects laterally and thus forms a small barb.
284 It is four to six centimeters long and is fastened to the wooden
314 stem by a fine bast winding and a coating of black resin (Ill. 115). On my specimens this bone point is round throughout, whereas Ehrenreich brought back a second type of such arrow with a flat bone point (Berlin 4008) (1) and a third type with a tubular

1. I obtained arrows with flat bone points only from the Kayapó.

bone set on as a point (Berlin 4009). The stem in the case of these arrows is 40-50 centimeters long, sometimes natural color or painted red, but mostly painted black; the shaft has a length of 100-200 centimeters. The one reproduced in Ill. 117 was probably to be used as a point for an arrow with a monkey bone stuck on it (ũhĭdŏ́, dũrŏ́lēnĭdĭ́).

A single arrow bears, instead of the bone point, one made of a ray spine (Ill. 116); it comes from the village on the Tapirapé mouth.

411 The stem of the point has no other ornamentation than the
314 black or red painting. It is inserted in the shaft and made fast
531 in it with resin. In order to detach it from the broken shaft and set it on a new one, the tube is warmed over the fire until the resin melts and the stem can be pulled out. The shaft end is cut to fit for the insertion of the stem, so that the transition into the stem is gradual. When the stem is set into the shaft, the latter often splits; the cracks are glued over with black resin.

411 A black, narrow strip of embira is wound over the place
284 of insertion; it is fastened to the shaft with light-colored resin.
314 This winding (dŏdé́) is done in different ways; it either covers stem and shaft in a continuous course, or, separated from the short attachment-winding, there is a longer shaft winding whose intermediate space is sometimes bridged by spirally wound or
531 crossed winding. At this place one arrow will bear spiral incised ornamentation (ŭŏhũlădĭ, ĭlădĭ́), another a black and yellow plaiting. A three-part attachment-winding is very rare (Ill. 118).

/267 cont./

411 [824] The shaft (b'dɑ̃lɛ̃) consists of taquara cane. This cane seems to occur south of the Rio Tapirapé only in the region of the south horde. At the southern end of Bananal Island I came across a village that was on the move southward in order to obtain taquara for their arrows near Leopoldina. The shaft is 0.8-1.0 centimeters thick on the average; its length fluctuates, depending on the type of point (see above). I never saw shaft decorations.

411 237 The feathering, on the average, is 17-22 centimeters long. Of all my arrows there are only two exceptions, one of which is 15 centimeters long, the other 31. The feathering is attached directly to the lower end of the shaft. Ehrenreich reports that the [114] feathered end is often set into the shaft separately. His assumption that in this case the arrows had been repaired /268/ is confirmed by a specimen in my collection which was thus restored (Ill. 119a).

[284] Great care is used in the construction of the feathering. It consists of two feathers standing opposite each other, the upper tips of which are held fast by the notch-lashing, and the inner [314] vanes of which are clipped short. At the place where the quills are supposed to be fastened, the shaft is rubbed with resin; the halved quill ends are pressed on it, whereupon the vanes are set vertically to the shaft and /Ills. 118 and 119 appear here/ are given a turn (an eighth to a quarter of the circumference of the [284] shaft) (Ill. 119b). Then the quill ends are tightly wound with [283] black cotton thread (ãsõdɛ̃bɛ̃), whereupon the outer vanes are cut to shape (Ill. 119c). In former times, the feathers were given the desired shape by singeing, but since the introduction of iron shears they are cut. Not until the feathering is finished is the point inserted.

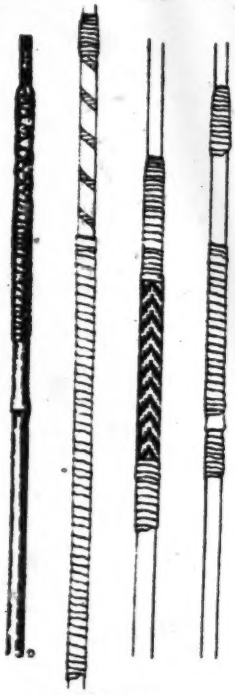
A different kind of feathering (spiral winding through the two halved /269/ /Ill. 120 appears here/ /270/ feathers) is found in the case of a few children's arrows of the north horde (see "Children's Toys" /see p. 241/). It is not yet certain whether this is an old feathering that has now become lost to adults.

/270 cont./

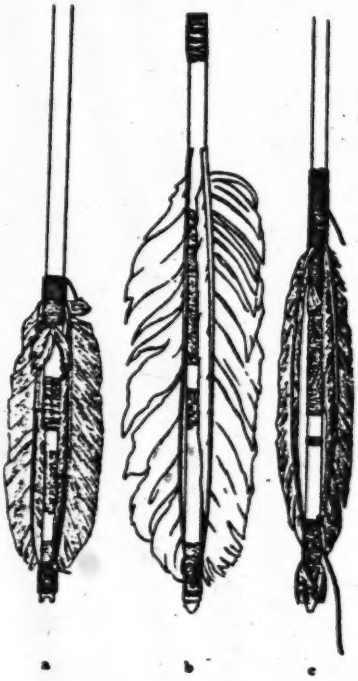
411 Little feathers which project in toward the inner part
237 of the feathering and are mostly red, more rarely yellow, are tied into the cotton winding on the quill ends.

[531] The shaft part between the feathers is mostly decorated by bands or rings of red or yellow lacquer (Ill. 120 a-k). This

[284]



Ill. 118.
Point of attachment between the arrow shaft and point stem.



Ill. 119 a-c.
Feathering: a) completed end, b) putting on the feathers, c) complete feathering.

decoration is put on only for the sake of a pleasing appearance.

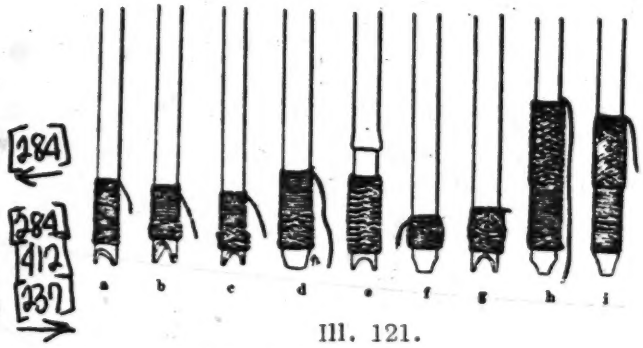
411 The notch winding consists of fine white cotton thread.
283 In the case of the arrows of the Karajá it extends up to the notch. According to Kuriši, the characteristic of Karajá
[184] arrows lies in this; the Šavajé arrows are said to exhibit a small space between notch and lashing. Among the Šavajé, however, I also obtained arrows with the Karajá winding; perhaps this

[Text Continues on P. 190]

/270 cont./

411 goes back to the lively interchange between the two peoples.

283 The winding consists of parallel circuits; only the uppermost layers show deviations through a crossing of the threads (Ill. 120 a-i). According to Kuriŝr, four cross-threads are supposed to be characteristic for the Karajá, two cross-threads for the Tapirapé. I did not find this remark confirmed; rather, there was a positively magnificent wealth of the most diverse crossings. The arrows with the two cross-threads (Ill. 121b) and the differently executed notch windings in Ill. 121 h, i, however, were present in the village on the Tapirapé mouth.




Ill. 121.
Notch winding of the arrows.

Ill. 122.
Club groover.

Apparently these windings are the insignia of the makers of the arrows; for upon being questioned about the latter, foreign Karajá always examined the notch-end. I could not find out anything more specific about this, however, especially not whether each individual had his particular mark or whether families (or totem groups?) made specific marks which were the same for all members.

411 The notch (dõnăwŭdŭlõnă̆) is not cut in very deep and is slightly diagonal. In the case of a few arrows, two little red /271/ feathers are tied into the notch winding and project in the back, beyond the end (Ill. 119c). According to the statement of the Indians, they serve to send off the arrow more easily and do not tire the hand so much.

/271 cont./

411 The club (gŏhŏrdĕ́) is the true war weapon of the Indians. The Karajá do not undertake a boat trip without having the club in the boat, along with arrows and bows, and on land journeys it is usually their sole companion. Even in the villages one sees the Indians, if they are armed at all, walking around with clubs.

The clubs are made of heavy wood (wŏ̃ãlūŏ́). They are round, become thicker toward the striking end, and terminate in a pointed convexity with a sharp edge. The handle end terminates in a knob which is separated from the club by a thicker intermediate piece with two or three deep grooves. In Ehrenreich, the number of grooves varies between one deep one and four or five shallow grooves, while his Šambioá clubs show three grooves throughout. The type of clubs (and oar handles) which Ehrenreich brought back from the Šambioá, on which the intermediate piece is divided by a long, thin, smooth piece with wide, thick pieces projecting over it at both ends and each bearing a groove (3979 and elsewhere), does not occur among the Karajá.

The upper half of the club (from the striking end) is provided with lengthwise grooves. I did not see any smooth clubs such as Ehrenreich brought back. This lengthwise grooving is made with the tooth of a rodent (cutia: hẫulĭ́; according to Ehrenreich, also agouti or capybara) fastened to a wooden stick (Ill. 122). This grooving instrument, called hẫulīdjŭ́ (= cutia tooth), is therefore not used to make arrows, as Ehrenreich assumed.

Occasionally there have remained standing in the lengthwise grooving two diametrally placed smooth stripes about one centimeter wide, which, for the entire length, are decorated with incised decorations (Ill. 123).

411 285 Only rarely does one find clubs that bear a patterned plaiting of yellow taquara cane and black embira around them (Ill. 124).

This plaiting is always present in the small club-sticks, which I never saw in use and which Königswald designates as dance clubs. They either have the shape of the clubs, without, however, having a special handle, or they end in a wide blade and have an offset handle (Pl. 56, Ill. 3 a-c). The first type is

/272 cont./

411 [237] [284] The point is formed by a sharpened thigh bone of the jaguar; /Pl. 56 appears here/ /273/ it is about 20 centimeters long. Where it is mounted on the shaft, the latter is wound for about ten centimeters with red cotton string, from the upper circuits of which long tassels of arara feathers hang down. To

Ill. 123. Club.

Ill. 124. Club with plaiting around the handle end.

Ill. 125. Child's club. Karajá.

Ill. 126. Lance.

411 285 [531] this winding is joined below a patterned plaiting which consists of yellow longitudinal strips of taquara interwoven crosswise all around with strips of embira. The plaiting is 50-80 centimeters long; its ornaments are the common plaited ornaments (1).

To

[113] 1. See my article, "Die Kunst der Karajá-Indianer /The Art of the Karajá Indians/," Bässler Archiv, Vol. II, No. 1, 1911.

[Text continues on p. 195]

/281 cont./

Brazilian inhabitants, to be noted. This shows us how tenaciously the Karajá cling to their nationality, in spite of long association with their civilized neighbors.

C. The exploitation of the natural kingdom varies in intensity; the mineral kingdom is exploited least, the vegetable kingdom, which can, of course offer the Indian the most abundant resources, the most.

The mineral kingdom is as yet little utilized. Stones are rare in the alluvial valley of the Araguaya; at most there is small rubble on a few sandbanks; otherwise fine sand covers the river valley. On the steep vertical banks there is canga, a ferrous sandstone which cannot be utilized except perhaps in larger pieces which, with plaiting around them, serve as anchors for turtle tackle. Stones are found only north of the Tapirapé, and all of the few stone implements that were present came from there.

More frequently used is the gray clay which is embedded in narrow layers in the sandstone of the high banks. It is used for pottery. This art, however, in its technique and form, is still very primitive: ornamentation is entirely lacking. The vessels are shaped according to their practical use; they are made by the women. Apparently the women are more practical and less artistically endowed than the men, for we find everywhere that the things made by the women are simple and practical, those by the men, by contrast, show pleasing forms and ornamentation.

Earths are also but little utilized as colors.

The animal kingdom is utilized somewhat more intensively for technical purposes by the Indians. Bones and teeth of mammals are worked into tools and ornaments; mussel shells serve as implements. The bird kingdom is most abundantly drawn upon: their brilliant feathers are used for magnificent ornaments such as scarcely any other Indian tribe displays in this abundance. In order to have the material for this always at hand, the Indians keep young birds, taken from the nest, tamed in their huts in order to pluck them from time to time. The wax of bees plays an important role as gluing material.

/284 cont./

239
321 The utilization of the animal kingdom for technical purposes is likewise confined within narrow limits.

F. Bones have multiple uses when sharpened to a point. The thigh bones of the jaguar, tapered and sharpened, are used as spear points; the cutting surfaces and edges are carefully smoothed. Howling-monkey bones (ă̈zõdĭ̈) find the most use as lip plugs, piercer for lip and ear holes, and points for the fish arrows. It is not known what kind of bones are used to make the small needles for sewing hats, which are round in front and bear a small eye in the flat end-piece (Ill. 140). All these /285/ bone tools are well polished. Unfortunately I could learn nothing about how they are made.

A piece of the breastplate of the tartaruga is made into flat spindle disks (Ill. 144a).

The hard palates of the pirarucú fish are used in their crude state as a grater, as well as the teeth for ornaments and tools. The incisors of the capybara are fastened as the supreme ornament on the mother-of-pearl disks of the ear rosettes of small
[435] children. These teeth are among the most valuable objects of the Indians, for the timid animals are very difficult to hunt. They are kept in pairs of equal size, usually a pair of smaller ones and a pair of larger ones are placed one on top of the other, glued with wax, and wound with cotton threads (kũwä̆, Ill. 64). The tooth of the cutia is lashed to a wooden stem with cotton thread and, mounted in this way, serves for grooving the clubs (Ill. 122).

Shells are used in part in the crude state, in part worked. The most important kinds are (Pl. 45, Ill. 1 a-c): the triangular shell (bũlŭ̃), the mother-of-pearl shell (ŏ̈zĩnŏ̈hŏ̈), the two-pointed shell (dālă̤, ĩdjė̆). Lip plugs are made from the fine two-pointed shell or the thick triangular shell, and from the latter in such a way that the freely projecting, arched end is removed from the thick, hinged part of the shell. Nothing is known about the manner of manufacture; the edges are well ground. Mother-of-pearl shells are ground on stone into small round disks for ear rosettes and stool eyes. Crude, rectangular pieces of shell with

/285 cont./

237 two holes in the center are sewed on the belt of the long string-
321 skirts of the girls (Ill. 69), as well as on the cylinder-bands of the dance masks. As spoons and scrapers they use mother-of-pearl mussel shells, which are only slightly worked, but are usually used in the crude state.

287 Concerning the feather technique, see below in connection with the tying, knotting, and plaiting technique /see pp. 233 ff./.

824 The utilization of the vegetable kingdom is very extensive. The cane species are used remarkably little; apparently the region is poor in them.

G. The wood of trees is made into boats, poles, oars, mortars and pestles, stools, lances, bows, throwing boards, arrow points, manioc grating boards, lip plugs, comb teeth, etc. Soft or hard woods are used, depending on the purpose. I was not always able to learn which kinds of wood were used for the individual implements. Spears consist of so-called aruera wood, bows of hard palm wood, boat poles of long, slender trees with very light wood. Soft wood is used for stools, lip plugs, and manioc grating boards; all the other implements consist of hard wood. Of the cane species, taquara is used as arrow shafts, gibade and similar types as ear rods.

396 I am most fully informed about boatbuilding. The boats
[462] are built by the men. All of them understand this art, though
[437] many confine themselves to buying boats from others in exchange
[463] for an iron axe. /286/ Apparently certain persons make boats in larger numbers for the village and then sell them. Thus, a few hours downstream from Schischá I met two families from this village who had erected temporary huts for themselves here in the wilderness, in order to build boats in the vicinity. The making of a small boat is said to take four days, a larger one eight days. These time estimates, however, seem to me to be
[824] very low. The trunk of the lantim tree (Calophyllum: dälíõ) is used as material for the boats; Ehrenreich mentions pau d'arco and jatoba, Königswald also jatahy and others. The trees are felled in the forest and crudely worked; first the outer shape is hewed out with an ax and then the interior is likewise hollowed

Plate 58

b a

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.

3 a-c. Feather gourd-vessels.

a b

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5. Sample of basket plaiting.

b

8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

a b

10. Monkey-skull rattles.

11. Funerary urn.

9. Bamboo trumpet.

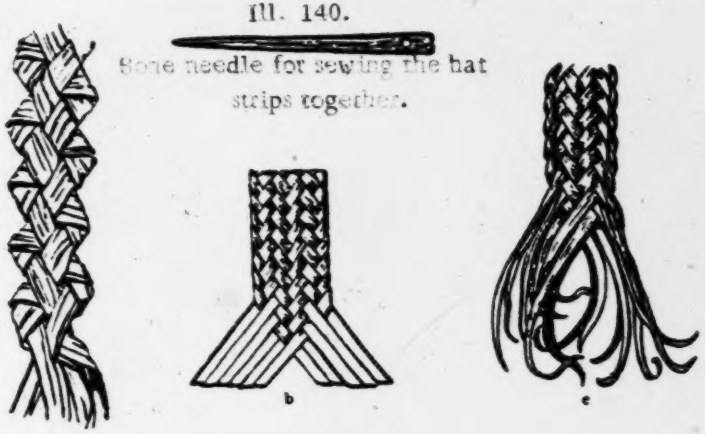
/290 cont./

285 The baskets show great variety. The individual types are similar to those described by Max Schmidt, so I can limit myself

294 285

Ill. 140.

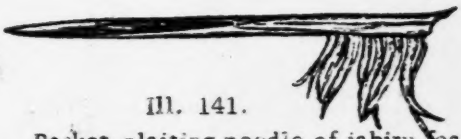
Bone needle for sewing the hat strips together.




Ill. 139 a-c.

Hat-plaiting strips: a) four-part, b) eleven-part, c) nine-part.

285 [237]



Ill. 141.

Basket-plaiting needle of jabiru feather quill.

to very brief descriptions.

In the case of large round baskets (wälili, Ehrenreich rorä; Pl. 57, Ill. 3) with a forehead carrying-strap, which are used to transport manioc, the edge consists of the split palm-rib. The pinnae are interwoven and provide a meander-type design. The bottom is reinforced by being interwoven with a second layer of individual pinnae which are cut to the specific length [237] with piranha teeth. A thick jabiru feather quill 16.5 centimeters

/290 cont./

285 (287) long and pointed at one end serves to lift the plaiting strips of the first layer and to push the pinnae of the second layer under them. This feather-quill plaiting-needle is called wăliṣilūdṣonă (Ill. 141).

Back-baskets (bĕhūlĕ) consist of two caguassu fronds, the ribs of which form the two longitudinal stiffneners. The inner halves of the pinnae are plaited crosswise for the bottom, the outer pinnae are made into the openwork edge /291/ by twisting several pinnae together to form a support and the ends of these supports are joined together to form a longitudinal edge. In one specimen the lower edge is likewise tightly plaited (Pl. 57, Ills. 1 and 2).

In the case of pointed-oval (lālă; Pl. 57, Ill. 7) and canoe-shaped baskets (dālĭdŭn) with a broad bottom, which become narrow at the top, the edge is formed by two palm-leaf ribs placed one on top of the other, while the sides and the bottom are made with the pinnae plaited in a design; the bottom is double. Sometimes the upper edge is decorated with a wide strip of black embira sewed on it.

Small baskets with square bottoms and a round opening (mŏdĭ; Pl. 57, Ills. 8-11) usually have patterned walls, the designs of which are sometimes accentuated by black painting. Such baskets are used by small girls for storing cotton, crochet needles, crochet work, threads, etc. In the same manner, such little baskets are also plaited out of split cane. On these four black cotton strings which are drawn all around the basket serve as carrying-band.

Baskets and bags made out of one palm-leaf pinna. Oblong baskets (lōŭlĕ) are plaited diagonally only halfway, while the other half is formed by the strong under parts of the pinna, which are bent outward from the stems projecting into the interior of the basket (Pl. 57, Ills. 12 and 13).

The rib bent all the way around forms the edge of the oblong, sack-like carrying bags (lōlŭ; Pl. 57, Ill. 4), while the walls are formed by the pinna plaited in the center of the wall, the ends of

/299 cont./

303 next to one another and, at the place where the lower pair of cross-rods is fastened, lightly interlaced with cotton threads (Ill. 151). Then the two lower cross-rods are fastened over them, at first loosely with fine bast thread (Ill. 152), then permanently by means of a firm winding with cotton thread. Then the surface plaiting is put on; it is likewise only made by hand. Finally, the two upper cross-rods are put on and plaited over in the same manner as the lower ones. The patterns on the surfaces are the customary plaiting patterns. Cross-threads are often put on at the narrow edges (ill. 153).

●237 [301] L. The feather technique. In fastening, arrangement, and color combinations of the feathers, the feather ornaments of the Karajá present a rich diversity, richer probably than in any other Indian tribe. As material they use white down feathers from ducks and diving birds, small fine red feathers, small body feathers from parrots of all kinds, wing and tail feathers from araras, vultures, owls, and herons. I did not observe any coloring of the feathers, on which Ehrenreich reported in "Beiträge," page [415] 14, nor was I able to find out anything about this. The down feathers are kept in special, small gourds which are closed with a wax knob or a bast stopper (Pl. 58, Ill. 3 a-c). The small fine red feathers are tied side by side on a string and wound spirally on a rod. Parrot feathers are placed in the baskets in small bundles or arranged fanlike side by side (Pl. 58, Ill. 8b). Wing and tail feathers are arranged in wings, and, indeed, in decreasing length. Two such wings are usually placed with one on top of the other, so that the rows of feathers descend in the opposite directions (Pl. 58, Ill. 8a). This kind of arrangement is very durable and at the same time makes it possible to find easily the very feathers required.

Usually the feathers are used in complete form. Sometimes, however, they are clipped, and, to be sure, in the long direction for arrow feathering, but crosswise for feather ornaments of all kinds. Whereas at present this clipping is done with the shears, the feathers were formerly singed off in order to obtain the desired shape.

/299 cont./

237 284 [314] Fastening of the feathers to the underlayer. Down feathers are generally glued on, and, to be sure, with light resin. All other feathers are fastened differently according to the underlayer.

On rods. Long feathers are either stuck on with the quill on top of the wooden rod (feather wheels) or laid with the halved quill flat on the wooden rod, in which case quill and rod are joined at several places with fine bast (Ill. 154). Concerning arrow feathering, see above under "Weapons" /see pp. 183 ff./.

In order to fasten small little feathers, wide strips of cane are wound spirally with fine thread, whereby the small feathers are tied in in one direction (feather rod; Ill. 155a). Round rods are likewise spirally wound, and while doing so feathers are continuously bound in on all sides /300/ (rosette rod; Ill. 155b). The same principle is applied in the case of ear rosettes and ear tulips, except that there the winding is very tight and the feathers stand very close together; the latter are also spread out by means of the shell disk pressed on top of them; the same is true of the small rosettes which are knotted into the feather caps, except that here everything is done on the smallest scale.

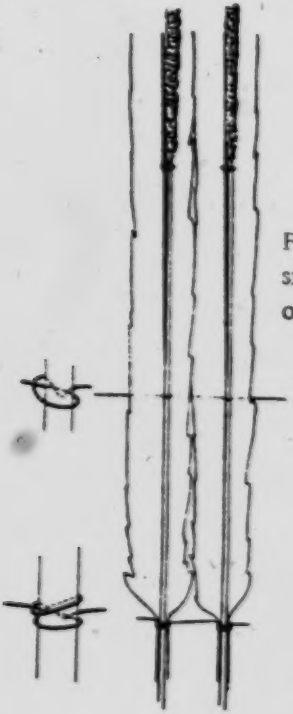
In the fastening to threads, we must distinguish between the feathers standing vertically and the hanging /Ills. 154-156 appear here/ feathers. In order to fasten feathers standing vertically to a string, the quills are bent at the bottom around a thicker string and then the bent end and the quill are wound with a cotton thread. There are differences only in the manner of winding. Either each feather is fastened separately (as in the feather caps, Ill. 77), or one thread joins the feathers continuously in that it is either wound once around each feather or is tied around each feather /301/ (Ill. 156), or, finally, in that the thread is wrapped or tied continuously twice around each feather (Ill. 154).

Hanging feathers are fastened to the thread in the same way as the upright feathers; the mutual joining of the individual feathers is achieved throughout by a continuous thread that is wound around the feathers.

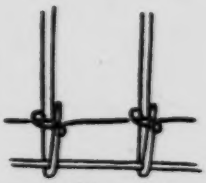
/301 cont./

237
284 As in the case of the rosette rods, thick cotton strings are also sometimes wound around spirally, and feathers are continuously tied on.

The fastening of the feathers among themselves is peculiar. Feathers of the same size are either united in bunches which are made by joining two feathers at the bottom by the quills, and the



Ill. 154.
Tying on the long feathers of the feather wheels to the wooden rods.



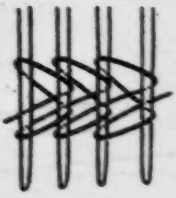
Ill. 156.
Fastening the feathers side by side by means of a continuous string.

Ill. 155 a, b.
a) Feather rod.
b) Rosette rod.

threads of a number of such feather pairs are tied together into a bundle, /Ills. 157 and 158 appear here/ or by arranging them side by side (see above, feathers fastened to threads , as well as in Ill. 157 /see p. 236/, the joining of the feathers for storage wings [Pl. 58, Ill. 8 a, b]). Sometimes these feathers are joined halfway up by a thread which is drawn from quill to quill (Ill. 154).

/301 cont./

Smaller feathers are popularly fastened to larger ones. They are attached to the upper end of the large feather by the removal of the upper vane so that a piece of the quill remains standing; this quill end is coated with resin, and the small feathers are glued on it and wound. This winding is often covered further with white down feathers glued on it or with white raw cotton wrapped around it. It is especially popular to cover the lower quill ends of upright tall feathers with small feathers. In this case, the ends of the quills are wound spirally, whereby the little covering-feathers are tied in on the front side.



Ill. 157. Joining the feathers of the storage wing.

Ill. 158 a-d. Mountings of the pendant feathers: a) in small fruit, b) in Thevetia fruit, c) snail shell, d) in claw.

Frequently feathers are mounted in fruits, claws, etc., by having a thread drawn through the latter, at the end of which the small feathers are tied as a small cluster (Ill. 158 a-d).

/302/ Feathers (on feather caps) are sometimes reinforced by sewing together two halved feathers by means of a spiral winding with fine threads, in which case, however, the upper ends of the feathers are kept in complete form and overlap each other. The seam is then not visible from the front (Ill. 159).

With regard to the grouping of the feathers, the general rule is that the lower ends must be covered. Hence almost everywhere we find covering layers in the form of smaller feathers which are

/302 cont./
237 tied in front of the large feathers, or down feathers glued on with
[301] resin. In the case of the feather wheels, for example, entire bands of feathers are tied in front of the main layer of the wheel as covering layers, and, to be sure, among the Karajá these are always two layers of feathers of different lengths and different colors.

237 301 531 Color combinations play an important role in surface feather-ornamentation, whether it be upright or hanging; a lesser one, on the other hand, in the case of cluster-like ornamentation. The following combinations are most popular: yellow and red feathers side by side or on top of each other; dark green, white, and yellow feathers.

Ill. 159
Reinforcing feathers by sewing two halved feathers together.

Surface feather-ornamentation. In the case of the feather wheels the covering layers appear only on the front side, and, to be sure, there are always two, of which the uppermost, shorter one is white, green, or variegated, the second, longer one generally dark green. The main layer, but for one exception (feathers of the roseate spoonbill), consists of white jabiru feathers. In one specimen these are interrupted in three places by three inserted blue arara feathers. The little end feathers which are put on the upper end of the feathers of the main layer are yellow or variegated and usually bear small red covering-feathers.

Diadems consist of colorful feathers of various birds or of green and red feathers that alternate in groups. In the case of the solid diadem (Pl. 48, Ill. 7) small red feathers are fastened to the rods wound with white, and small yellow feathers to the rods wound with black.

/302 cont./

237 301 531 Forehead feathers usually consist of long, dark green feathers, the quills of which are covered with yellow-green parrot feathers. Deviating from this, one tuft has one red and one green feather, which are covered at the bottom with a red and yellow feather-rod; another has two blue feathers including a red feather, and the quills are covered with small yellow feathers.

Tufts on forehead hoops consist of long, blue arara feathers. The forehead hoops themselves are made of red or yellow feathers (forehead hoops without feather tufts are generally made of only red feathers). One such feather tuft bears covering feathers at the bottom, which are tied on in the manner of the feather rods, and, to be sure, from the bottom up, first little yellow, then little red feathers. At the upper end the long tuft feathers bear yellow end feathers with small little red covering feathers.

/303/ Flat ear rosettes, if they are of one color, always consist of little red feathers; if they are multicolored, of red and yellow feathers, and, to be sure, a yellow outer and a red inner layer occur, as well as the opposite of this. Ear-tulips consist of yellow, reddish, or variegated parrot feathers and on the inside bear a red feather wreath, if they have one at all.

The pendant feather ornamentation on the waist belts is shaped very diversely. Rosette-rods, which essentially consist of yellow feathers, are usually attached to them. In the case of one belt the lower ends of these yellow rosette-rods are formed by bluish feathers; in another the two center rods bear long red arara feathers as end pieces. In the case of a third belt, the feather rods are red in the upper half, yellow in the lower; finally, in the case of a last belt, the yellow feather-rods alternately bear white, long feathers or red cotton strings at the lower ends. Other hangings alternate with these feather rods on the lower edge of the belt: three to four Thevetia pendants at a time, small shells, shell and Thevetia pendants together. One belt alternately bears two Thevetia fruits with little variegated end feathers at a time and in between a red feather set directly on the edge of the belt.

/303 cont./

237 301 531 Arm bands bear either rosette-rods which carry short feathers on top and long ones on the bottom (yellow on top, red on the bottom, or the reverse) or layers of feathers which are usually gaily-colored in the same color, but which, in one specimen, consist of a red covering layer on a yellow main layer.

287 53 301 The transition to the cluster-like feather ornamentation is represented by the feather caps, which have either single feathers tied into them or small rosettes, which are often arranged in zones of the same color. Feather caps of one color consist of yellow, red-yellow, variegated, and white feathers; one cap, as a rarity, bears long white heron feathers. In the case of multicolored feather caps, we distinguish the border feathers from those of the cover. The cover feathers are usually one color (red, seldom white), seldom multicolored (red and blue arara feathers, the same mixed with vulture feathers or even with pink heron feathers). The border feathers consist either of a zone of red or mixed red and yellow feathers, or pink heron feathers, or of two zones, which from bottom to top are pale blue and green, or of a yellow hoop and red rosettes, or of white feathers and red and pale blue rosettes. Only one specimen shows three border zones, namely, a yellow hoop at the bottom, above it red feathers, and above them yellow feathers.

237 301 The cluster-like feather ornamentation is not very diverse. Feather tassels in fruits, snail shells, and the like are red throughout, irrespective of whether they appear on arm bands, ear pendants, combs, or the like. Feather tassels as arm bands consist of red rosette-rods or variegated feathers; as tuft feathers they bear long, colorful parrot feathers on red rosettes. On bows they consist of red rosettes, from which usually hang long, red or yellow feather clusters; on spears they are made up of red or red-yellow rosettes with long clusters of colorful arara and parrot feathers, and on gourd rattles they consist either of /304/ individual feathers or of clusters of yellow or variegated feathers or of rosette rods with clusters of long arara feathers.

/304 cont./

386 (824) M. Coloring substances and adhesives. By way of coloring substances, besides urucú red (Bixa orellana) and genipap black (Genipa brasilensis), which are used essentially as body colors, only black and white occur as technical colors. The white earth (mănăŭlă = white stone) serves as white; it is pounded and used above all for painting the bow-wood winding. It is also used for making spinning whorls. Black loam (zŏŭblūlŭ) is used for black coloring. Embira is colored with it by heaping wet black loam over the bast and letting it lie this way for a night. Cotton is dipped in boiling water and then drawn through the loam standing nearby in a pot. This is repeated several times until the threads are sufficiently blackened. Cotton is colored red with urucú oil color only after the completion of the object concerned. Concerning the storing and the trade form of urucú red, see p. 100 and Ill. 40 /see p. 103/.

● 237 The universal adhesive substance is beeswax (tăbōlă) that is stored in spherical form and is offered to passing travelers in bulk as material for boat calking. Jatobá resin (kūwăŏ), a light, transparent, hard resin, is also used a great deal. From it the red, lacquer-like resin (daûmālĕ), such as is used to decorate the feathered end of the arrows, is made in the following manner: the resin is softened in a pot over the hearth fire, urucú color is poured in, the two are mixed, and the whole is allowed to stiffen. The black, lacquer-like resin (dŏwŏdālă), which serves the same purpose, seems to be made in a similar manner by adding black coloring. Both kinds are stored in large lumps which seldom have a definite shape. For fastening the mother-of-pearl eyes on the stools, the little down feathers on the bodies of children etc., a soft, yellow resin is used (kōōdĭ), which is stored in a piece of palm leaf folded together.

381 314

/316 cont./

[534] [824] There are various kinds of whistles.

The gourd whistle (wŏlăwŭk, ădjūlōnă, lăkŭ) consists of a small, twin-bellied bottle-gourd 8.2 centimeters long, whose smaller belly is cut off crosswise (Ill. 179a). At this cross-cut surface the gourd is blown on from one side and then produces a shrill, high tone.

[824] Buriti-leaf whistles (ădjūlōnă) consist of a narrow buriti leaf strip which is rolled up spirally and then pressed flat. By means of a narrow bast-band wrapped around it the whistle rerains its shape. Such whistles are about three centimeters wide and one to two and a half centimeters high and sometimes have a middle reed, while in other specimens this is lacking (Ill. 179b). They are blown by sticking one end of the whistle flat into the mouth.

[237] /317/ The scraper from the shell of the kŏdŭ turtle (hūlĭ-hulĭ) is made from the shell, eight centimeters long and three centimeters wide, in such a way that the tail end of the hollow is completely glued over with wax, while the neck peg of the ventral shell is surrounded by a thick layer of wax (Ill. 180a). One takes the shell in the right hand, places it with the wax peg inclined somewhat /Ills. 179-181 appear here/ obliquely against the tightly stretched palm of the left hand, and strokes the peg vigorously downward over the sweaty palm (Ill. 180b), by means [533] of which a squeaky, muffled sound is produced. According to statements by the Indians, the instrument is said to be used when boys come out of the forest. I did not succeed in finding out whether this is a reference to boys' training, initiation, etc. in the forest.

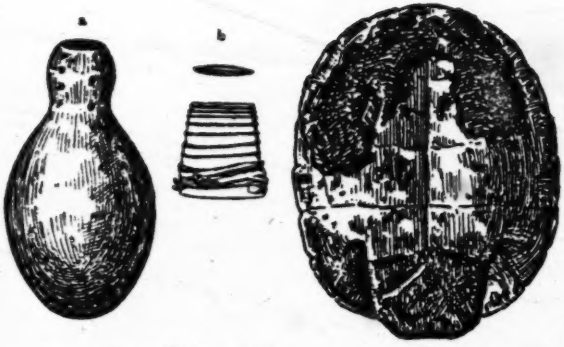
[533] Rattles serve as the sole instrument accompanying their songs. On all the rattles, the stem is led through the entire body of the rattle and /318/ is fastened at both ends with wax. It is kept plain and only rarely has plaiting around a bit of it. Its length below the body of the rattle varies between nine and 16 [237] centimeters. Monkey-skull rattles, for which monkey skulls seven centimeters long and four to five and a half centimeters wide are

[Text Continues on P. 260]

534

[824]

[237]



Ill. 179 a, b.
Whistles:
a) gourd, b) leaf.

Ill. 180 a, b.
Turtle-scraper and its manipulation.

[531]

Ill. 181a, b.
Gourd rattles.

/318 cont./

534 used, are very rare. I came across only two of these specimens
237 (Pl. 58, Ill. 10 a, b). Otherwise gourds (ũãlṹ) are commonly used
824 as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
531 long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

113 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
196 they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ́ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

5: Krause--311 E-5 (1908) 1911 SP9 Caraja SP9
Javahe

Plate 59

301
237

1. Arm wrapping with three string tassels.

2. Leg binding with tasseled fringe-hangings.

3. Small net-covering.

6. Forehead feathers.

4. Lulina ornament.

5. Feather loop with tuft.

9.

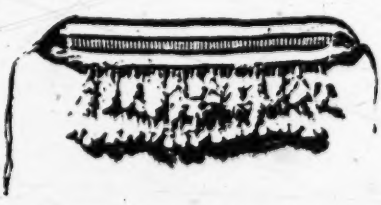
8. Arm bands.

7. Forehead feathers.

10.

11.

10, 11. Feather caps.



12. Cotton belt with hangings.

/356 cont./

301 184 as is always the case among the leg bands, reaches all around (Pl. 59, Ill. 2). The third kind, observed only as an arm ornament (dēšĭădăzĭ) and, dyed red, worn by youths on the lower arm behind the arm cuffs, is identical with the calf hangings of the Karajá (Ill. 75), whereas those intended for the upper arm resemble the fringed bands of the Karajá (Ill. 74 a, b). In these specimens the fringe reaches a length of 55 centimeters and is stored away plaited into thick braids (Ill. 191 a, b).

301 237 Among the feather ornaments, I obtained the hindhead ornament lōlĭnă (Pl. 59, Ill. 4), many specimens of which were acquired by Ehrenreich from the Karajá, but which I did not find there. The specimen I acquired is incomplete, since the cane rods between the two plaited surfaces, into which the pink heron feathers are stuck, are not covered with feather wreaths. The plaiting is patterned and smeared with white color (cf. Ill. 192 a-c /see p. 319/, the construction of this ornament).

With regard to feather caps (dōlĭdōlĭ), I acquired two specimens from the Šavajé in Schischá. Both bore the feathers arranged in three zones. In one specimen the lowest zone consisted of red feather rosettes, the middle one of clusters of two small blue-yellow arara feathers, the uppermost one of single [531] long, colored feathers tied in (Pl. 59, Ill. 11). In the second specimen the lowest zone consisted of two rows of red rosettes, the middle zone /Pl. 60 appears here/ /357/ of two rows of yellow rosettes, the uppermost one of clusters of two colorful parrot feathers each (Pl. 59, Ill. 10). The feathers and rosettes, like those of the Karajá, are fastened, not in the knots, but on the threads of the net.

Of feather hoops I likewise obtained from the Šavajé in [531] Schischá a specimen with a tuft (hănănă). The hoop bears little yellow feathers; in front, six long blue-black arara feathers are fastened standing upright, the quills of which are covered with small feathers (Pl. 59, Ill. 5).

[TEXT continues on P. 319]

See p. 311 -- Analyst

5: Krause--318 E-5 (1908) 1911 SP9 Caraja SP9
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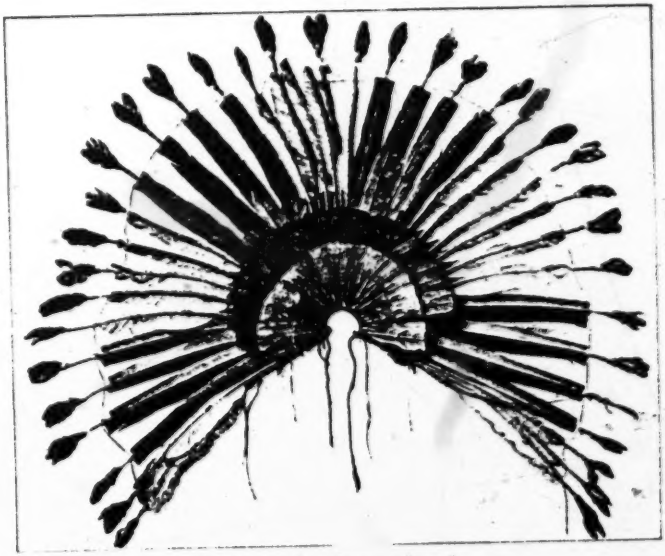
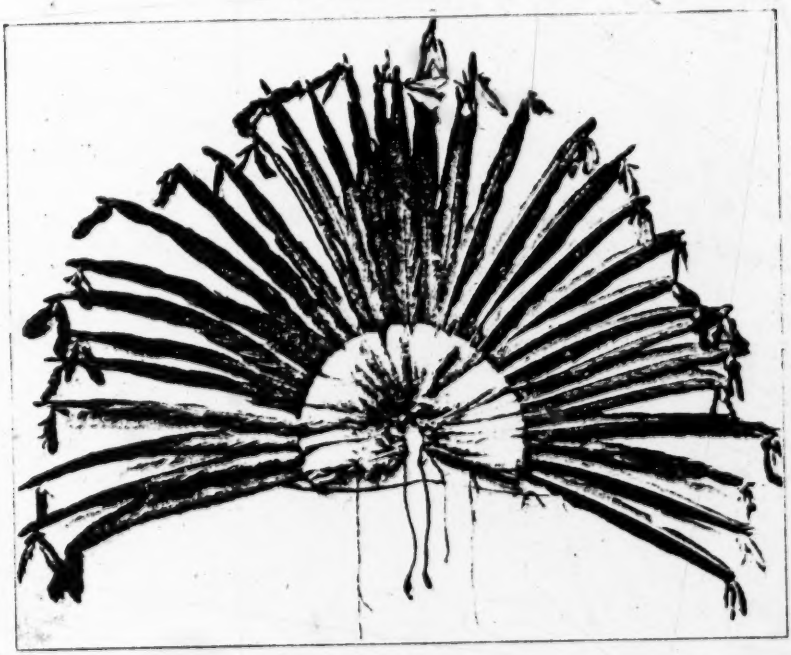


1. Hindhead feather-wheel.



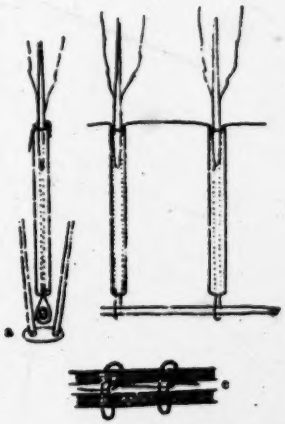
2. Hindhead feather wheel.

/357 cont./

301
● 237 Of feather wheels (lăhĭdŏ) I obtained four specimens from the Savajé on Bananal, one from those in Schischá. Of these only the one specimen from Bananal is like those of the Karajá. It consists of a large fan of pink heron feathers and blue arara feathers, which alternate with each other in groups of five or six and four pieces. The longer covering layer consists of blue arara feathers; the shorter

[283]

Ill. 191a, b.
Double-pad band with long string-hangings.
b) in storage form.



Ill. 192 a-c.
Construction of the lūlinā ornament.
a) Cross-section through the two surfaces and the middle layer.
b) Fastening of the cane rods (feather bearers).
c) Tying the two surfaces together (seen from the inner edge).

upper covering layer, of pink heron feathers. Little yellow feathers are tied to the upper ends of the feathers of the main layer (Pl. 60, Ill. 1). All the other specimens bear on the main course of feathers only one covering layer, which consists, in the one specimen, of blue arara feathers, in another, of white jabiru feathers, and in the last two,

/357 cont./

301 of blue-green feathers. The main course of feathers shows the
237 following feathers in like sequences: pink heron and owl feathers, which alternate with each other, blue arara feathers (Pl. 60, Ill. 2), white jabiru /358/ feathers which, in the specimen from Schischá, are interrupted three times by two blue arara feathers. The little end feathers are yellow throughout.

I acquired two specimens of forehead feathers, which could perhaps belong to such feather wheels, but perhaps might also be worn standing up vertically, with the hoop placed around the face. In the case of one (wa͡idŏhe͡) the hoop is wound with a black cotton string; its ends are joined by a thin string. In front there are two feather tufts, each consisting of a rod with red feathers, which bears a yellow feather wreath on top, out of which project long dark green feathers. At the base, both rods are wound with white raw cotton (Pl. 59, Ill. 7). In the case of the other one (kōdšŭlŭkŭădšiŏ) the hoop is set with white down feathers; the tuft consists of several red arara feathers up to 35 centimeters long, which below are surrounded with bushy small red and yellow feathers and below that are wound with raw cotton (Pl. 59, Ill. 6).

Fine little red feathers (wālālă), little wing coverts of the roseate spoonbill, are fastened on a fine string and wound spindle-fashion on a rod. The string is many meters long. Ehrenreich brought back the same ornamental feathers from the Karajá. Allegedly they are used for head ornaments.

Of other ornaments there are:

[824] Necklaces of small, reddish-white fruits (šĭŭlâĭĭădĭ), which were very common, then feather arm-bands, some of which correspond to those of the Karajá. They bear either bunches of feathers at one place (Pl. 59, Ill. 8), or colorful layers of feathers on either side of a string (Pl. 59, Ill. 9).

Finger rings (dăbŏ) are likewise made from the tail rings of lizards and chameleons.

Plate 61

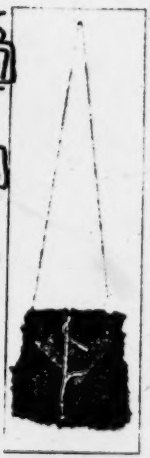
252

1. Grill of the Šavajé.

415
[237]

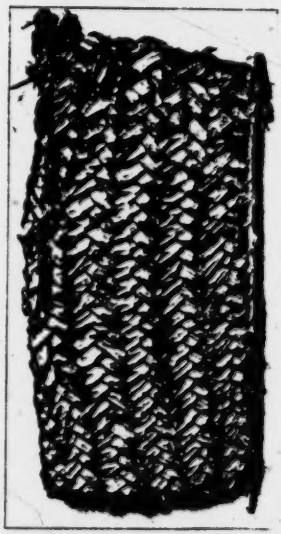
[285]

283



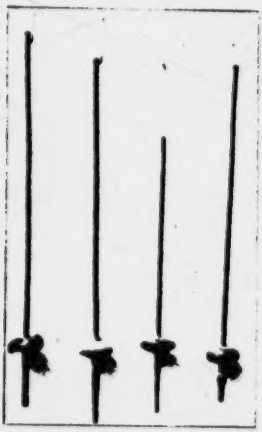
2. Tobacco pouch of monkey skin.

283



3. Carrying sack, plaited out of a palm frond.

4. Bow for picking cotton apart.



a b c d

5. Spindles. a Wax, b unfired, c and d fired clay.

/361 cont./

411 (Ill. 196a). I did not see here clubs with plaiting around them or flat clubs.

[412] For grooving the clubs, the cutia tooth (haũlidjũ) mounted
[237] on a rod is also used by the Šavajé (Ill. 197).
[184] As for lances (dõnõli), I acquired only one specimen, which looks very old. It is constructed like those of the Karajá. The shaft is 2.5 centimeters thick and 200 centimeters long, the bone

411
412
501
[531]

Ill. 196 a, b. Savajé club. b) Handle end of a second specimen.

Ill. 197. Club groover.

Ill. 198. Arrow thrower. Savajé.

Ill. 199. Savajé oar.

411 point 19.2 centimeters, the red winding 11.5 and the plaiting 63 centimeters long. The feather tassels hang down 42 centimeters. The plaiting pattern is the vertical zigzag pattern.

/364 cont./

286 184 The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

Here, too, crocheting is done with iron crochet needles [531] (dešidũnă). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 314 184 Coloring and adhesive substances are identical with those of the Karajá. I obtained red dòmãlẽ and black resin, zõbădãla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524 531

Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back: small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns [531] here. As toy clay dishes I acquired two small bowls (wădjĭwĭlĭõlẽ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

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609 of them are painted black and red, and have their faces daubed Many
302 with a thick layer of black soot; others wear upon their heads
301 crowns made of beautiful feathers; while others again, have
311 their hair braided and decorated with the brilliant crimson
411 and gold feathers of the macaw. All are armed with spears beautifully decorated with feathers, and with bows and arrows and heavy killing clubs. They present quite a military spectacle.

Disembarking, the first thing the visitors do is to show the savages their arms, especially the repeating rifles, which fill them with awe. The chief now hastens to declare that he and his people are friends of the white man, saying: "The Karayá is the friend of the white man; there is no lie with us," repeating this twice. Confidence established, some trading may be done without difficulty. Small children, and particularly, young girls, are very shy of the strangers, and usually creep into their huts and cover their faces with their hands. The visitor is never troubled by beggars, and rarely has anything stolen from him.

131 The Karayáhy division live along the main stream of the
162 Araguaya between São José and Santa Maria in twelve or
648 fifteen villages or encampments, one of which, near Santa Maria, was completely wiped out in 1881 by the Kayapó
361 tribe. Their villages are not so clean as those of the Sambiôa, nor are the huts so well constructed.

191 Observing the speech of the Karayá, one can scarcely notice any movement of the lips; nor do they seem able to repeat exactly a sentence just uttered. They have many sounds which they produce with the tongue and swallow the
192 last syllable. Apparently, their speech is not related to any Brazilian aboriginal language. The most remarkable thing about it is that they have one dialect for the men and another for the women; though only a few words are entirely different, and with most of them there is but a slight, unimportant change.

142 Physically, the Karayá are one of the finest of the aboriginal races of Brazil. They are of medium size, slender and

302 crown, leaving it two inches long and standing erect, pompa-
[437] dour fashion; while the back hair is braided neatly in a single braid, with a bunch of brilliant feathers fastened at the point, or it may be folded up in three or four folds and tied at the base of the head with a cotton string, to which is secured a bunch of long, bright feathers.

301 The ears of both sexes are pierced in infancy, and they
304 wear in them a reed six or eight inches in length and as large as a lead pencil, the greater length of which protudes toward the front and terminates in a bit of shell set in a rosette of crimson feathers.

304 The males, and they only, have the lower lip bored. This is done in childhood, and is probably the initiation ceremony into the rights of citizenship or membership in the tribe, just as a civilian is initiated into a lodge, or a child of Roman Catholic parents ceases to be a "pagan" and becomes a "christian" by reason of the baptismal ceremony. A plug,
301 or spile of piuva wood is inserted into this opening in the lip, which is made larger and larger as the individual grows, until it will admit the thumb. The elderly men who have ceased to care much for display, usually wear nothing in the lip but a plug, cut off short; but the "smart" young men wear an ornament some eight inches in length, flattened like a blade just below the lip. The small boys wear a flat piece of shell an inch or two long, and in the form of a T, the cross-bar of the T holding the ornament in position. A much prized lip ornament, which is worn only on festal occasions, and at other times kept wrapped in cotton and securely laid away, is a long, heavy piece of rose-colored quartz. The lip end of this also is T, or dagger-shaped, so that it may not fall out. It is seven inches in length, and conical at the lower
[439] end. The Karayá do not make these, but get them in trade from the Tupý. This ornament is, of course, very heavy, and one wonders how it is possible to wear it; for even the lightest of these lip ornaments cause the lip to hang down in a very ugly fashion. To drink when the plug is out, the opening must be closed with the fingers.

6:Cook M-3,4 (ca. 1900) 1909
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## *Brazil.*

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]

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clubs and lances, various kinds of clay pots and pans and gourd-shell vessels occupy the corners of the hut. 353

A short distance from the encampment is the "Casa do Bicho," or medicine hut; or better yet, the Demon Hut. It is roofed and closed in on three sides only. The side facing away from the village is always left entirely open. The women of the tribe are not allowed to go near this hut, or to look into it. In front of two Sambiôa villages, two dead kingfishers were secured to the top of a high pole, for the purpose, probably, of keeping away the demons. 346 [562] 825

The Karayá have a few domestic, or domesticated creatures. These are considered members of the family, and live in and out of the family hut, and on equal terms generally with the people. These children of Nature are evidently lovers of Nature, and their mode of life can scarcely be conceived of without these creatures. The way they treat them indicates the idea they entertain regarding them and their doings—that they look upon them as their companions and equals. The feeling of companionship—even of relationship—with the animal world, is characteristic of the Karayá, and is evidenced by the way the animals are spoken of in their tribal legends, and by the fact that they have quite a treasury of animal fables. Although these people are successful in taming wild creatures, they have never made any economic use of them as have the civilized people. They are captured while still young, and reared, but for no purpose, in most cases, other than to be kept as pets and esteemed members of the families of their captors, where their presence seems to give much pleasure. They are seldom thought of as regards any material benefits they may confer. The only economic use that is made of any of these creatures, is of those that have bright-colored plumage, which is used in the making of the many feathered adornments that are so much admired by these primitive people. Nor are these animals permitted to multiply themselves, if this can be avoided. Some poultry is kept, which was obtained originally from the "civilized" Brazilians, and these, of course, multiply rapidly. But even 231 825 [538] 231 [237] 235 [177]

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227 the genipapa or wine fruit, a very soggy, tough fruit as large as a pear. It looks and tastes something like a fig soaked in vinegar, but is much prized by the natives. But, as elsewhere mentioned, the palm is the never-failing friend of the children of Nature. One or another of its multitudinous varieties will have a little food of some kind for them every day in the year, such as nuts, fruits and vegetables; [824] and besides, will furnish them the material for their huts, and for bows, arrows and cordage. Though all else should fail, these trees will remain as a tree of life to them. It seems strange that they have no oranges. This fruit will flourish in this region, even doing well without any care, once it has been given a good start. The absence of this tree is the more remarkable because the Karayá are very fond of oranges, and undertake journeys lasting weeks to obtain them. Wild honey is also a much prized article of food, as it is among [237] most South American savages. They make the wax into black balls, or discs about one inch thick, to be used as a glue.

276 The Karayá have also a kind of tobacco, which contains but a slight percentage of nicotine. The dried leaves are kept in large, square packages covered with palm-leaves. To prepare it for use, it is pulverized between the hands, then smoked in a pipe that looks like a funnel-shaped plug. The pipe most used is one fashioned by Nature herself. It is a certain kind of fruit-shell, or pod, which is funnel-shaped and hollow. Failing this, a pipe is made of a kind of hard wood. The bowl and stem are one straight piece; therefore, when in use, the cavity is in a horizontal position, and not held upright, like the civilized (?) man's flue. The part that enters the mouth is so large that the lips are greatly distended in closing around it, hereby increasing the already ugly appearance of the mouth caused by the repulsive ornament in the lower lip. I have seen the front teeth hollowed somewhat to fit around this huge plug.

252 No less interesting than the kind of food used by these people, is the means whereby it is prepared for eating. In

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## Chapter IX.

### KARAYÁ ACTIVITIES.—CANOE MAKING.—WEAPONS.—NATURE MADE UTENSILS.—ORNAMENT MAKING.—FAMILY LIFE.—PRIMITIVE ETHICS.—MARRIAGES.—CHILDREN.—GOVERNMENT.

The industrial activities of the Karayá now make a better showing than in former times, for their primitive tools are now more and more replaced by tools introduced from the civilized world. The old stone-axes have disappeared, and little is known of them. Ancient inscriptions and figures upon the rocks represent men with stone-axes in their hands, but these drawings belong to a remote period.

To-day, the only primitive implements of the Karayá are those that Nature furnishes them ready for use. Their scraping tools, for instance, are sharp-edged shells; their chisel-like instruments are the teeth of certain powerful rodents; and smooth, flat stones, formed by the action of the water, are used as discs upon which to beat and prepare the web of bark which is their cloth.

It cannot be said of the Karayá that their primitive industries have fallen, in any degree, into decay because they have begun to use the tools of civilized men. Adaptability, beauty of form, and carefulness of execution, is evident in all their workmanship. Canoe building among them, for instance, has reached a high degree of perfection, though the method of constructing them is very crude. These canoes, which are all dugouts, are long and slim, and taper gradually to a point at both bow and stern. This form is perhaps best

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as a reserve, are kept wound around the bow. The Karayá take great pride in their bows, ornamenting them beautifully with tassels of brilliant feathers. 411 [531]

They use several different styles of arrows. Some are harpoon-like for fishing purposes; others are made with broad blades for hunting; while still others are for use in war. They are all made with the utmost care, as much as one or two days being consumed in the making of but one. Two or three different kinds of wood are always used in constructing a single arrow, one kind being for the spear, or lance part, another kind—heavy palm wood—for the middle staff, and light bamboo wood for the base, and all are spliced and bound together with the greatest nicety by means of long, narrow strips of bark taken from certain climbers, and finally, the weapon is burnished. It is about four feet in length. [461] [824] [284]

The weapons used for fighting at close quarters, which is the method of warfare liked best, are heavy clubs and lances. The clubs are of two kinds—first, shovel-like clubs and round clubs, resembling base-ball bats, varying in length from three to four and a half feet. The lances are nine or ten feet in length, the shaft being of palm wood, and the point, the shin-bone of the spotted *onca*—jaguar—or of a deer. A beautiful, basket-like work of black and white wooden strips is woven, or braided, tightly over the shaft of the spear, and to this is attached tassels of brilliant plumage. The Karayá have spear-throwing sticks, but I understand they are no longer used in war, but for sport only. The contrivance is a long strip of wood so formed that it can be used, sling-like to hurl a spear. In common with all the savage tribes of South America, the weapons, implements, ornaments and ceremonial instruments are all made by the men of the Karayá, while the women make only the household utensils. [1126] [824] [837] [531] 462 171

The Karayá housewife, therefore, makes several styles of pots and pans; but pottery has not yet reached a very high degree of perfection with this tribe for the forms are simple and crude. They do not make pots in the form of natural objects as do the tribes of the Xingú river. Utility, and this 323

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283 between the hand and the leg above the knee. These fine strands, again, are rolled together into cords. This is accomplished by each strand being skillfully rolled independently on the leg as the hand is passed rapidly over them all before they are permitted to come together and twist themselves around each other into a single cord. The same [171] method of making cordage is seen among the "civilized" Brazilians of the far interior, and is probably another relic of their aboriginal ancestry.

286 The Karayá also make fish-nets by means of large wooden needles; small nets, shaped like hand-bags, in which to carry small objects; queer-looking net caps that may be drawn together with cotton strings, and which are embellished with 283 brilliant feathers. Cotton is also used by the Karayá. It is spun by means of a rude spindle of bone or baked clay, which is revolved between the hands.

286 The *loom*, or contrivance for braiding—or weaving—by means of which the hammocks already described are *woven*, is very simple. The warping is wound over two small posts which are planted upright in the ground a foot or two apart. The weaving is done by working the woof thread in by hand over and under the warping threads by means of a long needle, then pressing it back tightly by using a wooden blade instead of the reed employed by more advanced peoples. It is extremely slow work. Various colored warps and woofs are used making stripes in the finished work. On this same framework is woven the strong bands used in carrying heavy baskets; also the forehead bands and the body bands for infants. Armlets and leglets are either knitted or crochetted with a hook-like needle over a cone-shaped block of wood, or are made on the limb itself.

301 Most of the ornaments of the Karayá, as of other tribes,
● 237 are made of brilliant plumage. They take pleasure in making these articles; and exercise such good taste and introduce so much variety, that they are not excelled by any of the primitive peoples of South America. The work, however, lacks durability; but as they have always an abundance of suitable

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feathers on hand, they can replace worn-out pieces at any moment. Many of these ornaments are beautiful. One, made of white feathers and secured around the head as a band, looks like a halo encircling the head when seen from a distance when the wind is blowing. These ornaments are worn principally on festal occasions, or when visitors are present. Three styles of a peculiar feather hood are also made. The foundation is a net hood of three different sized meshes, one of which is very closely woven. The stems of the feathers are worked in between the meshes. This is worn at the dance festival.

The ear and arm ornaments have already been described. A dancing belt is made of strong black and white braiding embellished with tassels of beautiful feathers with shell rattles. The legs and ankles of the dancers are also decorated with feather tassels and shell rattles. Sometimes the savages "tar and feather" themselves, besmearing the body with gum, then putting on a thick layer of white down. In former times they wore necklaces of animal teeth, bones, and shell discs. But these have now been replaced by the glass beads obtained in trade.

The Karayá are very fond of black and white beads, and may often be seen wearing a number of strings around the neck, to the lowest one of which is attached little chains terminating in fruit shells, or tiny bunches of feathers.

The only, though much used, article of toilet of the Karayá is the comb, which is made in various sizes, the largest being fourteen inches wide and of equal length. The teeth are flat, slender pieces of palm wood or taquara, which are secured between two small blocks of wood. The spacing between the teeth is made by passing yarn between them. This comb is ornamented with small tassels of bright feathers.

The ornamental work of the Karayá consists of patterns of zig-zag lines, crosses, or lizard-shaped forms, dots, diamond shapes, and peculiar broken, irregular lines; while squares and triangles occur only to fill out, and circles are entirely wanting. The patterns seem to be chosen at random, nevertheless

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country. Their skin is always hot to the touch, and they perspire but little." (This may be owing, in some degree, to the clogging of the pores of the body with the gummy, red grease with which they keep themselves constantly besmeared.) * * * "They bathe many times each day, but do not plunge into the water, taking merely a sitz bath, as dogs may be seen doing in hot climates, to cool the lower parts of the body. The women and children who have remained at home while the men are away fishing and hunting, generally find some excuse for trooping off to the shade of the forest during the hot hours of the afternoon. They appear restless and discontented in fine, dry weather, but cheerful in cool days, when the rain is pouring down on their naked backs. When suffering from fever, nothing but strict watching can prevent them from going to bathe in the river, or eating immoderate quantities of juicy fruits, although these indulgences are frequently the cause of death. They are much subject to disorders of the liver, dysentery, and other ills of hot climates; and when any epidemic is about, they take it quicker, and suffer more than negroes, or even whites. How different all this is with the negro, the true child of tropical climes! The impression gradually forced itself upon my mind that the Indian lives as a stranger or immigrant in these hot regions, and that his constitution was not originally adapted, and has not since become perfectly adapted to the climate."

The Karayá possess some knowledge of surgery. They know how to open arteries on the temple; how to bleed a patient; how to stop the flow of blood from a wound by binding the artery; understand the efficiency of sprinkling powdered charcoal upon wounds; have knowledge to bind on splints in setting broken bones, and know how to extract thorns from the flesh, which is done by means of sharp fish teeth. To empty the stomach by vomiting, they tickle the throat with the burnt end of a reed.

They make use of a scarification, or bleeding instrument, which is a block or pad set full, and bristling, with the long, lance-like teeth of the piranha fish. It resembles a curry-

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comb with very long, sharp teeth. With this barbarous tool, the primitive surgeon rakes and tears the back of the patient, who holds himself immovable by firmly grasping a post or tree. The blood is caught and removed on palm-leaves. When sufficient blood has been drawn, sand, and finally pepper, is rubbed into the wounds. Even when a Karayá is not sick, he submits to this very painful operation, believing that it will be beneficial to his health. The bleeding of persons on the back is practiced by low-class civilized Brazilians.

Not much is known concerning the religious belief of the Karayá. But it is fully established that they entertain an animistic conception of the world, which is the lowest form of religious belief and practice; and it expresses itself with them in the same way that it does with the better known South American tribes. Their observation hourly suggests to them the idea that every effect has an intelligent cause; for, whenever they are able to trace an effect to its cause, as, for instance, in the doings of men and animals, that cause appears to be psychical rather than material; an intangible, incomprehensible something that we call Mind. Therefore, they firmly believe that Minds, intelligence, or invisible, immaterial Personalities, dwell, as an Ego, or as Genii, in every material object, animate or inanimate, such as animals, trees and mountains, and direct all the operations of Nature; and that brutes are differentiated from men only by their bodily form, every creature being alike a duality—having a psychical as well as a physical Self. Moreover, the phenomena of the half-life in sleep, together with dreams and visions, and the cessation of all vital activities at death, furnish to their minds clear and positive proofs of the existence of a spirit world that pervades, or lies beyond the world comprehended by the senses. They believe that in sleep and dreams, the Ego, or Shade, or second Self, steals away from the body of the sleeper to roam about and to associate with other shadowy personalities or spirits. They are convinced, furthermore, that their priests, or conjurers, are endowed with some supernatural, or mysterious powers which enable them to put themselves

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Co 301 237 Co 292 237 [824]

plume from the South American ostrich (fig. 96). One especially striking piece of headgear is a Cayapó cap fashioned of a network of pliable grass, vaguely reminiscent of a woman's hairnet (fig. 97). It has a shock of small yellow quills fastened to the center of the crown and surrounded

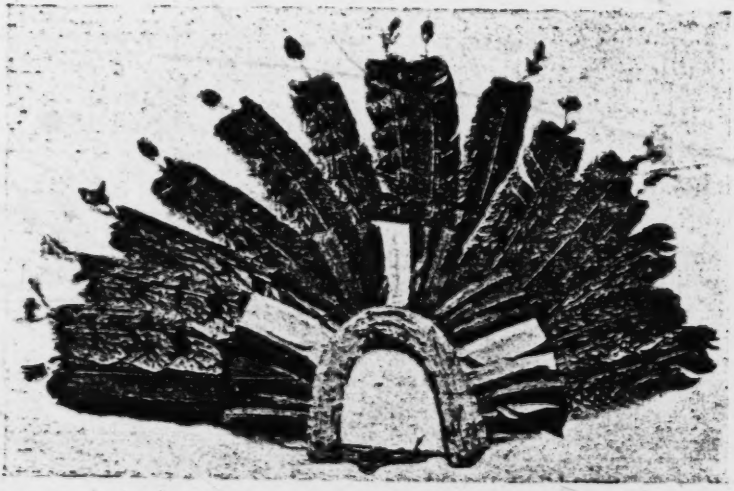

FIG. 95.—Cayapó head-dress

by several rows of small red feathers grouped together to form flowers, with small knots of grass for centers.

C 411

Picturesque and very effective are the seven- and eight-foot spears with which the Caraja go on the warpath (fig. 98). The spear-heads are made of the thigh-bone of the jaguar, and pointed;

C [237]



[Text continues on p. 222]

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a cluster of feathers hanging below the point guides the spear unerringly when flung at its victim. The spear-shafts are beautifully decorated with a covering of black and white cane-work woven in intricate designs. No two of these woven handles are of the same pattern, but they all represent the various markings of snakes.

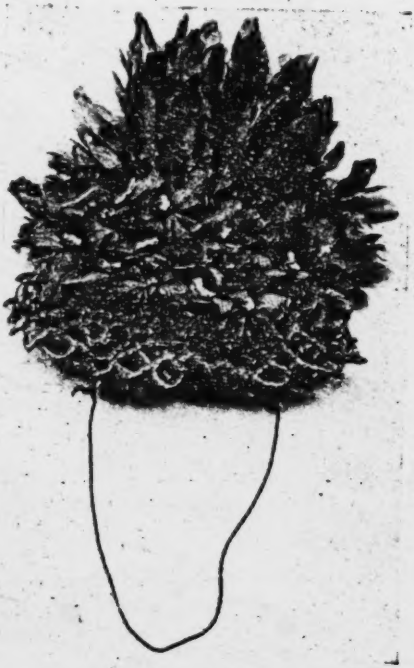

FIG. 97.—Cayapó head-dress

The bow and arrow are a favorite weapon with both the Cayapó and the Caraja. The bows, six feet long, are stoutly made of palm-wood, and are strung with the strong hand-spun cord of wild cotton, with the ends cunningly wrapped to the bow so that the string can be lengthened or mended according to the hunter's needs. Arrows are of wide variety and are used for many purposes, but all of them have long bamboo shafts

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skilfully feathered at the end. The arrowheads are fastened to eighteen-inch foreshafts of hard-wood tipped with bone, fitted in three- to four-foot bamboo shafts and bound in place with the strong cord that the native women spin from wild cotton. The binding is firmly cemented with a kind of resin. Long needle-like arrows tipped with hard-wood are for shooting birds; the sharp bamboo tips curved hollowly are for deer and jaguars, for they permit the wounded animal

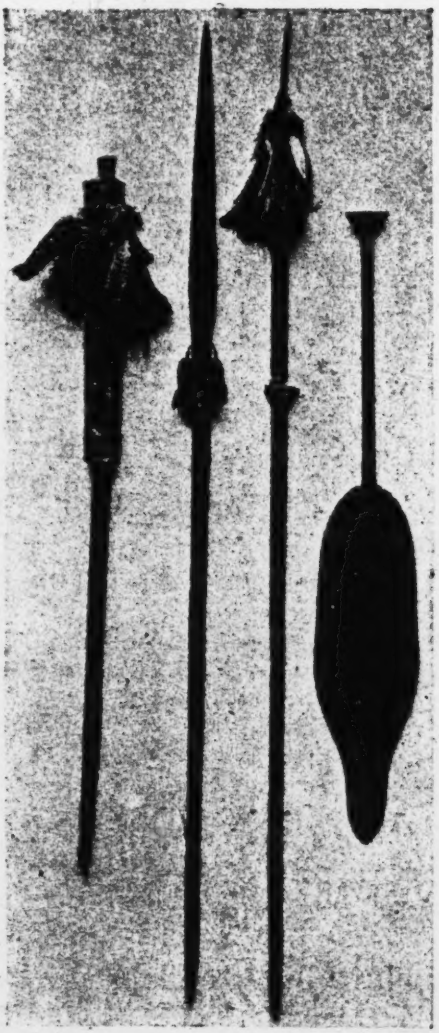

FIG. 98.—Caraja objects (grave-post, two spears, and a paddle)

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to bleed freely in order that it will weaken before it can travel far. Barbed arrows are used for killing monkeys and shooting fish. The tail of the sting-ray is also used for tipping arrows.

Fig. 99.—Cayapó rattle

Formidable objects are the clubs that the Caraja tribesmen use to kill captives, as well as members of their own tribe who have broken taboo or who are too old to make the periodic migrations. These clubs vaguely resemble a baseball bat, except that they are heavier and a trifle thicker at the end. They are made of hard-wood, the long handle decorated with a beautiful covering of black and white woven canework in designs similar to those of the spears, and the heavy end is stained a sinister red with the juice of the urucú-berry and the blood of its victim.

The Cayapó clubs are of the same heavy wood,